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Arnold's School Classics.

SOPHOCLES,

EXPLAINED BY F. W. SCHNEIDEWIN.

PART V.

THE ANTIGONE



WITH ENGLISH NOTES,

TRANSLATED FROM THE GERMAN

BY THE REV.

HENRY BROWNE, M.A.

CANON OF WALTHAM, IN THE CATHEDRAL CHURCH,
AND CHAPLAIN TO THE LORD BISHOP, OF CHICHESTER.

LONDON:

FRANCIS & JOHN RIVINGTON,
ST. PAUL'S CHURCH YARD, AND WATERLOO PLACE.

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ΤΑ ΤΟΥ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ.

ΑΝΤΙΓΟΝΗ.

ΙΣΜΗΝΗ.

ΧΟΡΟΣ ΘΗΒΑΙΩΝ ΓΕΡΟΝΤΩΝ.

ΚΡΕΩΝ.

ΦΥΛΑΞ.

ΑΙΜΩΝ.

ΤΕΙΡΕΣΙΑΣ.

ΑΓΓΕΛΟΣ.

ΕΥΡΥΔΙΚΗ.

ΕΞΑΓΓΕΛΟΣ.

ΑΝΤΙΓΟΝΗ.

ΑΝΤΙΓΟΝΗ.

- ὦ κοινὸν αὐτάδελφον Ἰσμήνης κάρα,
ἄρ' οἶσθ' ὃ τι Ζεὺς τῶν ἀπ' Οἰδίπου κακῶν,
ὅποιον οὐχὶ νῦν ἔτι ζῶσαιν τελεῖ;
4 οὐδὲν γὰρ οὔτ' ἀλγεινὸν οὔτ' ἄτης ἄτερ,
οὔτ' αἰσχροῦν οὔτ' ἄτιμον ἔσθ', ὅποιον οὐ
τῶν σῶν τε καμῶν οὐκ ὅπωπ' ἐγὼ κακῶν
καὶ νῦν τί τοῦτ' αὖ φασι πανδήμῳ πόλει
8 κήρυγμα θεῖναι τὸν στρατηγὸν ἀρτίως;
ἔχεις τι κείσῃκουσας; ἥ σε λανθάνει
πρὸς τοὺς φίλους στείχοντα τῶν ἐχθρῶν κακά;

ΙΣΜΗΝΗ.

- ἔμοι μὲν οὐδεὶς μῦθος, Ἀντιγόνη, φίλων
12 οὔθ' ἡδὺς οὔτ' ἀλγεινὸς ἴκετ', ἐξ ὅτου
δυοῖν ἀδελφοῖν ἐστερήθημεν δύο,
μῖα θανόντων ἡμέρα διπλῇ χερὶ
ἐπεὶ δὲ φρουρὸς ἐστὶν Ἀργείων στρατὸς
16 ἐν νυκτὶ τῇ νῦν, οὐδὲν οἶδ' ὑπέρτερον,
οὔτ' εὐτυχούσα μᾶλλον οὔτ' ἀτωμένη.

ΑΝΤ. ἤδη καλῶς, καὶ σ' ἐκτὸς αὐλείων πυλῶν
τοῦδ' οὐνεκ' ἐξέπεμπον, ὡς μόνη κλύοις.

- 20 ΙΣ. τί δ' ἔστι; δηλοῖς γάρ τι καλχαίνουσ'
ἔπος.

- ΑΝΤ. οὐ γὰρ τάφου νῦν τῷ κασιγνήτῳ Κρέων
τὸν μὲν προτίσας, τὸν δ' ἀτιμάσας ἔχει;
24 Ἐτεοκλέα μὲν, ἡ δίκη, κατὰ χθονὸς
ἐκρυψε, τοῖς ἐνερθεν ἔντιμον νεκροῖς
τὸν δ' ἀθλίως θανόντα Πολυνείκους νέκυν
ἀστοῖσί φασιν ἐκκεκηρῦχθαι τὸ μὴ

- 28 τάφῳ καλύψαι μηδὲ κωκῦσαί τινα,
 ἔαν δ' ἄκλαντον ἄταφον, οἰωνοῖς γλυκὺν
 θησαυρὸν εἰσορῶσι πρὸς χάριν βυρᾶς.
 τοιαῦτά φασι τὸν ἀγαθὸν Κρέοντά σοι—
- 32 κάμοί, λέγω γὰρ καμέ, κηρύξαντ' ἔχειν,
 καὶ δεῦρο νεῖσθαι ταῦτα τοῖσιν εἰδόσιν
 σαφῇ προκηρύζοντα, καὶ τὸ πρᾶγμ' ἄγειν
 οὐχ ὥς παρ' οὐδέν, ἀλλ' ὃς ἂν τούτων τι δρᾷ,
- 36 φόνον προκείσθαι δημόλευστον ἐν πόλει.
 οὕτως ἔχει σοι ταῦτα, καὶ δείξεις τάχα,
 εἴτ' εὐγενὴς πέφυκας εἴτ' ἐσθλῶν κακῇ.
- ΙΣ. τί δ', ὦ ταλαῖφρον, εἰ τάδ' ἐν τούτοις, ἐγὼ
 40 λύουσ' ἂν ἢ φάπτουσα προσθείμην πλέον;
 ΑΝΤ. εἰ ξυμπονήσεις καὶ ξυνεργάσει σκόπει.
 ΙΣ. ποῖόν τι κινδύνευμα; ποῖ γνῶμης ποτ' εἶ;
 ΑΝΤ. εἰ τὸν νεκρὸν ξὺν τῇδε κουφιεῖς χερί.
- 44 ΙΣ. ἡ γὰρ νοεῖς θάπτειν σφ', ἀπόρρητον πόλει;
 ΑΝΤ. τὸν γοῦν ἐμὸν καὶ τὸν σὸν, ἣν σὺ μὴ
 θέλῃς,
 ἀδελφόν· οὐ γὰρ δὴ προδοῦς' ἀλώσομαι.
- ΙΣ. ὦ σχετλία, Κρέοντος ἀντειρηκότος;
 48 ΑΝΤ. ἀλλ' οὐδὲν αὐτῷ τῶν ἐμῶν μ' εἴργειν
 μέτα.
- ΙΣ. οἴμοι· φρόνησον, ὦ κασιγνήτη, πατὴρ,
 ὥς νῦν ἀπεχθὴς δυσκλεῆς τ' ἀπώλετο,
 πρὸς αὐτοφώρων ἀμπλακημάτων διπλᾶς
- 52 ὄψεις ἀράξας αὐτὸς αὐτουργῷ χερί·
 ἔπειτα μήτηρ καὶ γυνή, διπλοῦν ἔπος,
 πλεκταῖσιν ἀρτάναισι λωβᾶται βίον·
 τρίτον δ' ἀδελφῷ δύο μίαν καθ' ἡμέραν
- 56 αὐτοκτονοῦντε τῷ τάλαιπῶρῳ μόρον
 κοινὸν κατειργάσανθ' ὑπ' ἀλλήλων χεροῖν.
 νῦν δ' αὖ μόνᾳ δὴ νῶ λελειμμένα σκόπει
 ὄσῃ κάκιςτ' ὀλούμεθ', εἰ νόμου βίᾳ
- 60 ψῆφον τυράννων ἢ κράτη παρέξιμεν.
 ἀλλ' ἐννοεῖν χρὴ τοῦτο μέν, γυναιχ' ὅτι
 ἔφουμεν, ὥς πρὸς ἄνδρας οὐ μαχομένα·
 ἔπειτα δ', οὐνεκ' ἀρχόμεσθ' ἐκ κρείσσόνων,
- 64 καὶ ταῦτ' ἀκούειν κᾶτι τῶνδ' ἀλγίονα.
 ἐγὼ μὲν οὖν αἰτοῦσα τοὺς ὑπὸ χθονὸς

- 66 ξύγγωϊαν ἴσχειν, ὥς βιάζομαι τάδε,
τοῖς ἐν τέλει βεβῶσι πείσομαι. τὸ γὰρ
68 περισσὰ πράσσειν οὐκ ἔχει νοῦν οὐδένα.

- ΑΝΤ. οὐτ' ἂν κελεύσαιμ', οὐτ' ἂν, εἰ θέλοις ἔτ.
πράσσειν, ἐμοῦ γ' ἂν, ἡδέως δρώης μέτα.
ἀλλ' ἴσθ' ὅποιά σοι δοκεῖ, κείνον δ' ἐγὼ
72 θάψω. καλὸν μοι τοῦτο ποιούσῃ θανεῖν.
φίλῃ μετ' αὐτοῦ κείσομαι, φίλου μέτα,
ὅσια πανουργήσας· ἐπεὶ πλείων χρόνος,
ὃν δεῖ μ' ἀρέσκειν τοῖς κάτω τῶν ἐνθάδε.
76 ἐκεῖ γὰρ αἰεὶ κείσομαι· σοὶ δ' εἰ δοκεῖ,
τὰ τῶν θεῶν ἔντιμ' ἀτιμάσας ἔχε.

- ΙΣ. ἐγὼ μὲν οὐκ ἄτιμα ποιούμαι, τὸ δὲ
βία πολιτῶν δρᾶν ἔφυν ἀμήχανος.
80 ΑΝΤ. σὺ μὲν τὰδ' ἂν προῦχοι· ἐγὼ δὲ δὴ
τάφον

χώσουσ' ἀδελφῷ φιλτάτῳ πορεύσομαι.

ΙΣ. οἴμοι ταλαίνης, ὥς ὑπερδέδοικά σου.

ΑΝΤ. μὴ 'μοῦ προτάρβει· τὸν σὸν ἐξόρθου
πότμον.

- 84 ΙΣ. ἀλλ' οὖν προμηνύσης γε τοῦτο μηδενὶ
τοῦργον, κρυφῇ δὲ κεῦθε, σὺν δ' αὐτῶς ἐγὼ.

ΑΝΤ. οἴμοι· καταύδα. πολλὸν ἐχθίων ἔσει
σιγῶς, εἰ μὴ πᾶσι κηρύξης τάδε.

- 88 ΙΣ. θερμὴν ἐπὶ ψυχροῖσι καρδίαν ἔχεις.
ΑΝΤ. ἀλλ' οἶδ' ἀρέσκουσ' οἷς μάλιστ' ἀδεῖν
με χρή.

ΙΣ. εἰ καὶ δυνήσει γ'· ἀλλ' ἀμηχάνων ἐρᾶς.

ΑΝΤ. οὐκοῦν, ὅταν δὴ μὴ σθένω, πεπαύσομαι.

- 92 ΙΣ. ἀρχὴν δὲ θηρᾶν οὐ πρέπει τὰμήχανα.

ΑΝΤ. εἰ ταῦτα λέξεις, ἐχθαρεῖ μὲν ἐξ ἐμοῦ,
ἐχθρὰ δὲ τῷ θανόντι προσκείσει δίκη.

- ἀλλ' ἔα με καὶ τὴν ἐξ ἐμοῦ δυσβουλίαν
96 παθεῖν τὸ δεινὸν τοῦτο. πείσομαι γὰρ οὐ
τοσοῦτον οὐδὲν, ὥστε μὴ οὐ καλῶς θανεῖν.

ΙΣ. ἀλλ' εἰ δοκεῖ σοι, στείχε· τοῦτο δ' ἴσθ', ὅτι
ἄνους μὲν ἔρχει, τοῖς φίλοις δ' ὀρθῶς φίλῃ.

ΧΟΡΟΣ.

(στροφὴ α.)

- 100 Ἀκτὶς ἀελίου, τὸ κάλλιστον ἐπταπύλῳ φανέν

- 102 Θήβα τῶν προτέρων φάος,
 104 ἐφάνθης ποτ', ὦ χρυσέας ἀμέρας βλέφαρον,
 Διρκαίων ὑπὲρ ῥεέθρων μολοῦσα,
 τὸν λεύκασπιν Ἀπιόθεν φῶτα βάντα πανσαγία,
 108 φυγάδα πρόδρομον ὀξυτέρῳ κινήσασα χαλινῷ·
 ὃς ἐφ' ἡμετέρα γὰ Πολυνείκους (σύστημα α.)
 ἀρθεῖς νεικέων ἐξ ἀμφιλόγων
 112 ὀξεία κλάζων
 αἰετὸς εἰς γὰν ὑπερέπτα,
 λευκῆς χιόνος πτέρυγι στεγανός,
 πολλῶν μεθ' ὀπλων
 116 ξύν θ' ἵπποκόμοις κορύθεσιν.
 στὰς δ' ὑπὲρ μελάθρων φονώσαισιν ἀμφιχανῶν
 κύκλῳ (ἀντιστροφή α.)
 λόγχαις ἐπτάπυλον στόμα
 120 ἔβα, πρίν ποθ' ἀμετέρων αἱμάτων γένυσιν
 πλησθῆναι τε καὶ στεφάνωμα πύργων
 124 πευκάενθ' Ἡφαιπτον ἐλεῖν. τοῖος ἀμφὶ νῶτ'
 ἐτάθη
 πάταγος Ἄρεος, ἀντιπάλῳ δυσχείρωμα δράκοντι.
 Ζεὺς γὰρ μεγάλης γλώσσης κόμπους (ἀντι-
 128 ὑπερεχθαίρει, καὶ σφας ἐσιδὼν σύστημα α.)
 πολλῷ ῥεύματι προσνισσομένους
 χρυσοῦ καναχῇ θ' ὑπερόπτας,
 παλτῷ ῥίπτει πυρὶ βαλβίδων
 132 ἐπ' ἄκρων ἤδη
 νίκην ὀρμῶντ' ἀλαλάξαι,
 ἀντίτυπ' ἀλλ' ἐπὶ γὰ πέσε τανταλωθεῖς (στροφή
 πυρφόρος, ὃς τότε μαινομένα ξύν ὀρμῇ β.)
 136 βακχεύων ἐπέπνει
 ῥίπαῖς ἐχθίστων ἀνέμων.
 εἶχε δ' ἄλλα τὰ μέν,
 ἄλλα δ' ἐπ' ἄλλοις ἐπενώμα στυφελίζων μέγας
 Ἄρης
 140 δεξιόσειρος.
 ἐπτά λοχαγοὶ γὰρ ἐφ' ἐπτά πύλαις (σύστημα β.)
 ταχθέντες ἴσοι πρὸς ἴσους ἔλιπον
 Ζηνὶ τροπαίῳ πάγχαλκα τέλη,
 144 πλὴν τοῖν στυγεροῖν, ὦ πατὴρ ἐνὸς
 μητρός τε μιᾶς φύντε καθ' αὐτοῖν

- 146 δικρατεῖς λόγχας στησαντ' ἔχετον
κοινοῦ θανάτου μέρος ἄμφω.
148 ἀλλὰ γὰρ ἡ μεγαλῶνυμος ἦλθε Νίκα (ἀντι-
τῇ πολυαρμάτῃ ἀντιχαρεῖσα Θήβα, στροφή β.)
ἐκ μὲν δὴ πολέμων
τῶν νῦν θέσθε λησμοσύναν,
152 θεῶν δὲ ναοὺς χοροῖς
παννυχίοις πάντας ἐπέλθωμεν, ὁ Θήβας δ'
ἐλελίχθων
Βάκχιος ἄρχοι.

- ἀλλ' ὅδε γὰρ δὴ βασιλεὺς χώρας,
156 Κρέων ὁ Μεινοικέως,
νεοχμοῖσι θεῶν ἐπὶ συντυχίαις
χωρεῖ, τίνα δὴ μῆτιν ἐρέσσω,
ὅτι σύγκλητον τήνδε γερόντων
160 προὔθετο λέσχην,
κοινῷ κηρύγματι πέμψας ;

ΚΡΕΩΝ.

- Ἄνδρες, τὰ μὲν δὴ πόλεος ἀσφαλῶς θεοί,
πολλῷ σάλῳ σείσαντες, ὥρθωσαν πάλιν·
164 ὑμᾶς δ' ἐγὼ πομποῖσιν ἐκ πάντων δίχα
ἔστειλ' ἰκέσθαι, τοῦτο μὲν τὰ Λαΐου
σέβοντας εἰδῶς εὖ θρόνων αἰεὶ κράτη,
τοῦτ' αὖθις, ἥνικ' Οἰδίπους ὥρθου πόλιν,
168 κάπῃ διώλετ', ἀμφὶ τοὺς κείνων ἔτι
παῖδας μένοντας ἐμπέδοις φρονήμασιν.
ὅτ' οὖν ἐκεῖνοι πρὸς διπλῆς μοίρας μίαν
καθ' ἡμέραν ὤλοντο παίσαντές τε καὶ
172 πληγέντες αὐτόχειρι σὺν μιάσματι,
ἐγὼ κράτη δὴ πάντα καὶ θρόνους ἔχω
γένους κατ' ἀγχιστεῖα τῶν ὀλωλότων.
ἀμήχανον δὲ παντὸς ἀνδρὸς ἐκμαθεῖν
176 ψυχὴν τε καὶ φρόνημα καὶ γνώμην, πρὶν ἂν
ἀρχαῖς τε καὶ νόμοισιν ἐντριβῆς φανῇ.
ἐμοὶ γάρ, ὅστις πᾶσαν εὐθύνων πόλιν
μὴ τῶν ἀρίστων ἄπτεται βουλευμάτων,
180 ἀλλ' ἐκ φόβου του γλῶσσαν ἐγκλήσας ἔχει,

- 181 **κάκιστος εἶναι νῦν τε καὶ πάλαι δοκεῖ**
καὶ μείζον' ὅστις ἀντὶ τῆς αὐτοῦ πατρὸς
φίλον νομίζει, τοῦτον οὐδαμοῦ λέγω.
- 184 **ἐγὼ γάρ, ἴστω Ζεὺς ὁ πάνθ' ὀρώων ἀεί,**
οὔτ' ἂν σιωπήσαιμι, τὴν ἄτην ὀρώων
στείχουσαν ἀστοῖς, ἀντὶ τῆς σωτηρίας,
οὔτ' ἂν φίλον ποτ' ἄνδρα δυσμενῇ χθονὸς
- 188 **θείμην ἐμαντῶ, τοῦτο γιγνώσκων, ὅτι**
ἦδ' ἐστὶν ἡ σώζουσα, καὶ ταύτης ἐπι
πλέοντες ὀρθῆς τοὺς φίλους ποιοῦμεθα.
τοιοῖσδ' ἐγὼ νόμοισι τήνδ' αὖξω πόλιν·
- 192 **καὶ νῦν ἀδελφὰ τῶνδε κηρύξας ἔχω**
ἀστοῖσι παίδων τῶν ἀπ' Οἰδίου περὶ
Ἑτεοκλέα μὲν, δὲ πόλεως ὑπερμαχῶν
ὄλωλε τῆσδε, πάντ' ἀριστεύσας δορί,
- 196 **τάφῳ τε κρύψαι καὶ τὰ πάντ' ἐφαγνίσαι,**
ἃ τοῖς ἀρίστοις ἔρχεται κάτω νεκροῖς·
τὸν δ' αὖ ξύναιμον τοῦδε, Πολυνείκη λέγω,
δὲ γῆν πατρώαν καὶ θεοὺς τοὺς ἐγγενεῖς,
- 200 **φυγὰς κατελθών, ἠθέλησε μὲν πυρὶ**
πρῆσαι κατάκρας, ἠθέλησε δ' αἵματος
κοινοῦ πάσασθαι, τοὺς δὲ δουλώσας ἄγειν,
τοῦτον πόλει τῇδ' ἐκκεκήρυκται τάφῳ
- 204 **μήτε κτερίζειν μήτε κωκῦσαί τινα,**
ἔαν δ' ἄθαρπτον, καὶ πρὸς οἰωνῶν δέμας
καὶ πρὸς κυνῶν ἐδεστὸν αἰκισθέντ' ἰδεῖν.
τοιόνδ' ἐμὸν φρόνημα, κοῦ ποτ' ἔκ γ' ἐμοῦ
- 208 **τιμὴν προέξουσ' οἱ κακοὶ τῶν ἐνδίκων.**
ἀλλ' ὅστις εὖνους τῇδε τῇ πόλει, θανῶν
καὶ ζῶν ὁμοίως ἐξ ἐμοῦ τιμήσεται.

- ΧΟΡ.** σοὶ ταῦτ' ἀρέσκει, παῖ Μενουκίῳς Κρέον,
 212 **τὸν τῇδε δύσνουν καὶ τὸν εὐμενῇ πόλει.**
νόμῳ δὲ χρῆσθαι παντὶ πού γ' ἔνεστί σοι
καὶ τῶν θανόντων χῶπόσοι ζῶμεν περὶ.

ΚΡΕ. ὥς ἂν σκοποὶ νῦν ἦτε τῶν εἰρημένων.

- 216 **ΧΟΡ.** νεωτέρῳ τῷ τοῦτο βαστάζειν πρόθετος.

ΚΡΕ. ἀλλ' εἴς' ἔτοιμοι τοῦ νεκροῦ γ' ἐπίσκοποι.

ΧΟΡ. τί δῆτ' ἂν ἄλλο τοῦτ' ἐπεντέλλοις ἔτι;

ΚΡΕ. τὸ μὴ ἵπιχωρεῖν τοῖς ἀπιστοῦσιν τάδε

- 220 ΧΟΡ. οὐκ ἔστιν οὕτω μῶρος δς θανεῖν ἐρᾷ.
 ΚΡΕ. καὶ μὴν ὁ μισθός γ' οὗτος. ἀλλ' ὑπ'
 ἐλπίδων
 ἄνδρας τὸ κέρδος πολλάκις διώλεσεν.

ΦΥΛΑΞ.

- ἄναξ, ἐρῶ μὲν οὐχ ὅπως τάχους ὑπο
 224 δύσπνους ἰκάνω κοῦφον ἐξάρας πόδα.
 πολλὰς γὰρ ἔσχον φροντίδων ἐπιστάσεις,
 ὁδοῖς κυκλῶν ἐμαυτὸν εἰς ἀναστροφὴν.
 ψυχὴ γὰρ ἤνθα πολλά μοι μυθουμένη
 228 “τάλας, τί χωρεῖς οἷ μολῶν δώσεις δίκην;
 τλήμων, μενεῖς αὖ; καὶ τὰδ' εἴσεται Κρέων
 ἄλλον παρ' ἀνδρός; πῶς σὺ δῆτ' οὐκ ἀλγυνεῖ;”
 τοιαῦθ' ἐλίσσων ἦνυτον σχολῇ ταχύς,
 232 χούτως ὁδὸς βραχεῖα γίγνεται μακρά.
 τέλος γε μέντοι δεῦρ' ἐνίκησεν μολεῖν,
 σοί, κεῖ τὸ μηδὲν ἐξερῶ, φράσω δ' ὕμῳ.
 τῆς ἐλπίδος γὰρ ἔρχομαι δεδραγμένος,
 236 τὸ μὴ παθεῖν ἂν ἄλλο πλὴν τὸ μόρσιμον.
 ΚΡΕ. τί δ' ἐστίν, ἀνθ' οὗ τήνδ' ἔχεις ἀθυμίαν;
 ΦΥ. φράσαι θέλω σοι πρῶτα τὰ μαυτοῦ. τὸ γὰρ
 πρᾶγμ' οὐτ' ἔδρασ', οὐτ' εἶδον ὅστις ἦν ὁ δρῶν
 240 οὐδ' ἂν δικαίως ἐς κακὸν πέσοιμί τι.
 ΚΡΕ. εὖ γε στοχάζει κάποφράγνυσαι κύκλῳ
 τὸ πρᾶγμα. δηλοῖς δ' ὥς τι σημανῶν νέον.
 ΦΥ. τὰ δεινὰ γάρ τοι προστίθησ' ὄκνον πολύν.
 244 ΚΡΕ. οὐκουν ἐρεῖς ποτ', εἴτ' ἀπαλλαχθεὶς
 ἄπει;
 ΦΥ. καὶ δὴ λέγω σοι. τὸν νεκρὸν τις ἀρτίως
 θάψας βέβηκε, καπὶ χρωτὶ διψίαν
 κόνιν παλύνας κάφαγιστεύσας ἅ χρῆ.
 248 ΚΡΕ. τί φῆς; τίς ἀνδρῶν ἦν ὁ τολμήσας
 τάδε;
 ΦΥ. οὐκ οἶδ'. ἐκεῖ γὰρ οὔτε του γενῆδος ἦν
 πληγμ', οὐ δικέλλης ἐκβολή· στύφλος δὲ γῆ
 καὶ χέρσος, ἀρρῶξ οὐδ' ἐπημαξευμένη
 252 τροχοῖσιν, ἀλλ' ἄσημος οὐργάτης τις ἦν.
 ὅπως δ' ὁ πρῶτος ἡμῖν ἡμεροσκοπὸς
 δείκνυσι, πᾶσι θαῦμα δυσχερὲς παρῆν.

- 255 ὁ μὲν γὰρ ἠφάνιστο, τυμβήρης μὲν οὖ,
 256 λεπτὴ δ', ἄγος φεύγοντος ὤς, ἐπὴν κόνις.
 σημεῖα δ' οὔτε θηρός, οὔτε του κυνῶν
 ἐλθόντος, οὐ σπάσαντος ἐξεφαίνετο.
 λόγοι δ' ἐν ἀλλήλοισιν ἐρρόθουν κακοί,
 260 φύλαξ ἐλέγχων φύλακα, κἂν ἐγίγνετο
 πληγὴ τελευτῶσ' οὐδ' ὁ κωλύσων παρῆν.
 εἰς γάρ τις ἦν ἕκαστος οὐξεργασμένος,
 κοῦδεις ἐναργής, ἀλλ' ἔφευγε μὴ εἰδέναι.
 264 ἦμεν δ' ἔτοιμοι καὶ μύδρους αἶρειν χεροῖν,
 καὶ πῦρ διέρπειν, καὶ θεοὺς ὀρκωμοτεῖν,
 τὸ μήτε δρᾶσαι μήτε τῷ ξυνεῖδέναι
 τὸ πρᾶγμα βουλευσάντι, μήτ' ἐργασμένῳ.
 268 τέλος δ', ὅτ' οὐδὲν ἦν ἐρευνῶσιν πλέον,
 λέγει τις εἰς, ὃς πάντας ἐς πέδον κᾶρα
 νεῦσαι φόβῳ προὔτρεψεν. οὐ γὰρ εἶχομεν
 οὔτ' ἀντιφωνεῖν, οὔθ' ὅπως δρῶντες καλῶς
 272 πράξαιμεν. ἦν δ' ὁ μῦθος, ὡς ἀνοιστέον
 σοὶ τοῦργον εἶη τοῦτο, κοῦχί κρυπτέον.
 καὶ ταῦτ' ἐνίκα, κἀμὲ τὸν δυσδαίμονα
 πάλος καθαιρεῖ τοῦτο τὰγαθὸν λαβεῖν.
 276 πάρειμι δ' ἄκων οὐχ ἑκούσιν, οἷδ' ὅτι.
 στέργει γὰρ οὐδείς ἄγγελον κακῶν ἐπῶν.
 ΧΟΡ. ἀναξ, ἐμοί τοι, μή τι καὶ θείλατον
 τοῦργον τόδ', ἡ ξύννοια βουλεύει πάλοι.
 280 ΚΡΕ. παῦσαι, πρὶν ὀργῆς καὶ με μεστῶσαι
 λέγων,
 μὴ 'φευρεθῆς ἄνους τε καὶ γέρων ἅμα.
 λέγεις γὰρ οὐκ ἀνεκτά, δαίμονας λέγων
 πρόνοιαν ἴσχειν τοῦδε τοῦ νεκροῦ πέρι.
 284 πότερον ὑπερτιμῶντες ὡς εὐεργέτην
 ἔκρυπτον αὐτόν, ὅστις ἀμφικίονας
 ναοὺς πυρώσων ἤλθε κἀναθήματα,
 καὶ γῆν ἐκείνων καὶ νόμους διασκεδῶν ;
 288 ἢ τοὺς κακοὺς τιμῶντας εἰσορᾶς θεοὺς ;
 οὐκ ἔστιν. ἀλλὰ ταῦτα καὶ πάλοι πόλεως
 ἄνδρες μόλις φέροντες ἐρρόθουν ἐμοί,
 κρυφῇ κᾶρα σείοντες· οὐδ' ὑπὸ ζυγῷ
 292 λόφον δικαίως εἶχον, ὡς στέργειν ἐμέ.
 ἐκ τῶνδε τούτους ἐξεπίσταμαι καλῶς

- 294 παρηγμένους μισθοῖσιν εἰργάσθαι τάδε.
 οὐδέν γὰρ ἀνθρώποισιν, οἷον ἄργυρος,
 296 κακὸν νόμισμ' ἐβλαστε. τοῦτο καὶ πόλεις
 πορθεῖ, τόδ' ἄνδρας ἐξανίστησιν δόμων·
 τόδ' ἐκδιδάσκει καὶ παραλλάσσει φρένας
 χρηστὰς πρὸς αἰσχροὶ πράγμαθ' ἵστασθαι βροτῶν·
 300 πανουργίας δ' ἔδειξεν ἀνθρώποις ἔχειν,
 καὶ παντὸς ἔργου δυσσέβειαν εἰδέναι.
 ὅσοι δὲ μισθαρονοῦντες ἥνυσαν τάδε,
 χρόνῳ ποτ' ἐξέπραξαν ὡς δοῦναι δίκην.
 304 ἀλλ' εἶπερ ἴσχει Ζεὺς ἔτ' ἐξ ἐμοῦ σέβας,
 εὖ τοῦτ' ἐπίστασ', ὅρκιος δέ σοι λέγω,
 εἰ μὴ τὸν αὐτόχειρα τοῦδε τοῦ τάφου
 εὐρόντες ἐκφανεῖτ' ἐς ὕφθαλμοὺς ἐμούς,
 308 οὐχ ὕμιν Ἄιδης μῶνος ἀρκέσει, πρὶν ἂν
 ζῶντες κρεμαστοὶ τήνδε δηλώσῃθ' ὕβριν,
 ἴν' εἰδότες τὸ κέρδος ἐνθεν οἰστέον,
 τὸ λοιπὸν ἀρπάζετε, καὶ μάθηθ', ὅτι
 312 οὐκ ἐξ ἅπαντος δεῖ τὸ κερδαίνειν φιλεῖν.
 ἐκ τῶν γὰρ αἰσχροῶν λημμάτων τοὺς πλείονας
 ἀτωμένους ἴδοις ἂν ἢ σεσφσμένους.

- ΦΥ. εἰπεῖν δὲ δώσεις; ἢ στραφεῖς οὕτως ἴω;
 316 ΚΡΕ. οὐκ οἶσθα καὶ νῦν, ὡς ἀνιαιρῶς λέγεις;
 ΦΥ. ἐν τοῖσιν ὥσιν ἢ πὶ τῇ ψυχῇ δάκνει;
 ΚΡΕ. τί δέ; ρυθμίζεις τὴν ἐμὴν λύπην ὅπου;
 ΦΥ. ὁ δρῶν σ' ἀνιᾷ τὰς φρένας, τὰ δ' ὦτ' ἐγώ.
 320 ΚΡΕ. οἴμ' ὡς ἄλημα δῆλον ἐκπεφυκὸς εἶ.
 ΦΥ. οὐκουν τό γ' ἔργον τοῦτο ποιήσας ποτέ.
 ΚΡΕ. καὶ ταῦτ' ἐπ' ἀργύρῳ γε τὴν ψυχὴν
 προδούς.

- ΦΥ. φεῦ·
 ἢ δεινόν, ᾧ δοκεῖ γε, καὶ ψευδῇ δοκεῖν.
 324 ΚΡΕ. κόμψευε νῦν τὴν δόξαν· εἰ δὲ ταῦτα μὴ
 φανεῖτέ μοι τοὺς δρῶντας, ἐξερεῖθ', ὅτι
 τὰ δειλὰ κέρδη πημονὰς ἐργάζεται.
 ΦΥ. ἀλλ' εὐρεθείη μὲν μάλιστ'· εἰ δέ τοι
 328 ληφθῇ τε καὶ μὴ, τοῦτο γὰρ τύχη κρινεῖ,
 οὐκ ἔσθ' ὅπως ὅψει σὺ δεῦρ' ἐλθόντα με.
 καὶ νῦν γὰρ ἐκτὸς ἐλπίδος γνώμης τ' ἐμῆς
 σωθεῖς ὀφείλω τοῖς θεοῖς πολλὴν χάριν.

- 378 τήνδ' οὐκ εἶναι παῖδ' Ἀντιγόνην.
ὦ δύστηνος
- 380 καὶ δυστήνου πατρὸς Οἰδιπόδα,
τί ποτ' ; οὐ δὴ πον σέ γ' ἀπιστοῦσαν
τοῖς βασιλείοις ἀπάγουσι νόμοις
καὶ ἐν ἀφροσύνῃ καθελόντες ;
- 384 ΦΥ. ἥδ' ἔστ' ἐκείνη τοῦργον ἡ ἔξωργασμένη
τήνδ' εἶλομεν θάπτουσαν. ἀλλὰ ποῦ Κρέων ;
ΧΟΡ. ὃδ' ἐκ δόμων ἄψορρος εἰς δέον περᾶ.
ΚΡΕ. τί δ' ἔστι ; ποῖα ξύμμετρο ; προὔβην τύχῃ ;
- 388 ΦΥ. ἄναξ, βροτοῖσιν οὐδέν ἔστ' ἀπώμοτον.
ψεύδει γὰρ ἡ πίνοια τὴν γνώμην· ἐπεὶ
σχολῇ ποθ' ἤξειν δεῦρ' ἂν ἐξηύχουν ἐγώ,
ταῖς σαῖς ἀπειλαῖς, αἷς ἐχειμάσθην τότε.
- 392 ἀλλ' ἡ γὰρ ἐκτὸς καὶ παρ' ἐλπίδας χαρὰ
ἔοικεν ἄλλῃ μῆκος οὐδὲν ἡδονῇ,
ἦκω, δι' ὄρκου καίπερ ὦν ἀπώμοτος,
κόρην ἄγων τήνδ', ἡ καθευρέθη τάφον
- 396 κοσμοῦσα. κλῆρος ἐνθάδ' οὐκ ἐπάλλετο,
ἀλλ' ἔστ' ἐμὸν θοῦρμαιον, οὐκ ἄλλου, τύδε.
καὶ νῦν, ἄναξ, τήνδ' αὐτὸς, ὡς θέλεις, λαβὼν
καὶ κρίνε καξέλεγχ'· ἐγὼ δ' ἐλεύθερος
- 400 δίκαιός εἰμι τῶνδ' ἀπηλλάχθαι κακῶν.
ΚΡΕ. ἄγεις δὲ τήνδε τῷ τρόπῳ πόθεν λαβὼν ;
ΦΥ. αὕτη τὸν ἄνδρ' ἔθαπτε. πάντ' ἐπίστασαι.
ΚΡΕ. ἦ καὶ ξυνίεις καὶ λέγεις ὀρθῶς ἃ φῆς ;
- 404 ΦΥ. ταύτην γ' ἰδὼν θάπτουσαν δν σὺ τὸν νεκρὸν
ἀπείπας. ἄρ' ἐνδηλα καὶ σαφῇ λέγω ;
ΚΡΕ. καὶ πῶς ὁρᾶται καπίληπτος ἤρέθη ;
ΦΥ. τοιοῦτον ἦν τὸ πρᾶγμ'. ὅπως γὰρ ἤκομεν,
- 408 πρὸς σοῦ τὰ δεῖν' ἐκεῖν' ἐπηπειλημένοι,
πᾶσαν κόνιν σήραντες, ἡ κατεῖχε τὸν
νέκυν, μυδῶν τε σῶμα γυμνώσαντες εὔ,
καθήμεθ' ἄκρων ἐκ πάγων ὑπήνεμοι,
- 412 ὁσμήν ἀπ' αὐτοῦ μὴ βάλλῃ πεφευγότες,
ἐγερτὶ κινῶν ἄνδρ' ἀνὴρ ἐπὶ ῥόθοις
κακοῖσιν, εἴ τις τοῦδ' ἀφειδήσοι πόνου.
χρόνον τὰδ' ἦν τοσοῦτον, ἔς τ' ἐν αἰθέρι
- 416 μέσῳ κατέστη λαμπρὸς ἡλίου κύκλος,
καὶ καῦμ' ἔθαλπε· καὶ τότε ἑξαίφνης χθονὸς

- 418 τυφῶς αἰείρας σκηπτόν, οὐράνιον ἄχος,
 πίμπλησι πεδίον, πᾶσαν αἰκίζων φόβην
 420 ὕλης πεδιάδος, ἐν δ' ἔμεστώθη μέγας
 αἰθήρ· μύσαντες δ' εἶχομεν θεῖαν νόσον.
 καὶ τοῦδ' ἀπαλλαγέντος ἐν χρόνῳ μακρῷ,
 ἡ παῖς ὁράται, κἀνακωκύει πικρᾶς
 424 ὄρνιθος ὁξὺν φθόγον, ὥς ὅταν κενῆς
 εὐνῆς νεοσσῶν ὀρφανὸν βλέψῃ λέχος·
 οὕτω δὲ χαῦτη, ψιλὸν ὥς ὁρᾷ νέκυν,
 γόοισιν ἐξώμωξεν, ἐκ δ' ἀρὰς κακὰς
 428 ἡρᾶτο τοῖσι τοῦργον ἐξεργασμένοις.
 καὶ χερσὶν εὐθύς διψίαν φέρει κόνιν,
 ἐκ τ' εὐκροτήτου χαλκέας ἄρδην πρόχου
 χοαῖσι τρισπύνδοισι τὸν νέκυν στέφει.
 432 χῆμεῖς ἰδόντες ἰέμεσθα, σὺν δέ νιν
 θηρώμεθ' εὐθύς οὐδὲν ἐκπεπληγμένην·
 καὶ τὰς τε πρόσθεν τὰς τε νῦν ἡλέγχομεν
 πράξεις· ἄπαρνος δ' οὐδενὸς καθίστατο,
 436 ἅμ' ἡδέως ἔμοιγε κάλγειν ὥς ἅμα.
 τὸ μὲν γὰρ αὐτὸν ἐκ κακῶν πεφευγέναι
 ἡδιστον, ἐς κακὸν δὲ τοὺς φίλους ἄγειν
 ἀλγεινόν. ἀλλὰ πάντα ταῦθ' ἥσσω λαβεῖν
 440 ἔμοι πέφυκε τῆς ἐμῆς σωτηρίας.

ΚΡΕ. σὲ δὴ, σὲ τὴν νεύουσαν εἰς πέδον κᾶρα,
 φῆς, ἡ καταρνεῖ μὴ δεδρακέναι τάδε;

ΑΝΤ. καὶ φημὶ δρᾶσαι, κοῦ καταρνοῦμαι τὸ μή.

- 444 ΚΡΕ. σὺ μὲν κομίζοις ἂν σεαυτὸν ᾧ θέλεις
 ἔξω βαρείας αἰτίας ἐλεύθερον·
 σὺ δ' εἰπέ μοι μὴ μῆκος, ἀλλὰ συντόμως,
 ᾗδης τὰ κηρυχθέντα μὴ πράσσειν τάδε;

- 448 ΑΝΤ. ᾗδῃ. τί δ' οὐκ ἔμελλον; ἐμφανῇ γὰρ ἦν.

ΚΡΕ. καὶ δῆτ' ἐτόλμας τοῦσδ' ὑπερβαίνειν
 νόμους;

ΑΝΤ. οὐ γάρ τί μοι Ζεὺς ἦν ὁ κηρύξας τάδε,
 οὐδ' ἡ ξύνοικος τῶν κάτω θεῶν Δίκη,

- 452 οἳ τοῦσδ' ἐν ἀνθρώποισιν ὤρισαν νόμους·
 οὐδὲ σθένειν τοσοῦτον ὥομην τὰ σὰ
 κηρύγμαθ', ὥς τ' ἄγραπτα κἀσφαλῇ θεῶν
 νόμιμα δύνασθαι θνητὸν ὄνθ' ὑπερδραμεῖν.
 456 οὐ γάρ τι νῦν γε κᾶχθές, ἀλλ' αἰεί ποτε

- 457 ζῇ ταῦτα, κούδεις οἶδεν ἐξ ὄτου ῥάνη.
 τούτων ἐγὼ οὐκ ἔμελλον, ἀνδρὸς οὐδενὸς
 φρόνημα δείσας, ἐν θεοῖσι τὴν δίκην
 460 δώσειν. θανουμένη γὰρ ἐξήδη, τί δ' οὐ;
 κεί μὴ σὺ προῦκήρυξας. εἰ δὲ τοῦ χρόνου
 πρόσθεν θανοῦμαι, κέρδος αὐτ' ἐγὼ λέγω.
 ὅστις γὰρ ἐν πολλοῖσιν, ὡς ἐγώ, κακοῖς
 464 ζῇ, πῶς ὄδ' οὐχὶ κατθανὼν κέρδος φέρει;
 οὕτως ἔμοιγε τοῦδε τοῦ μόρου τυχεῖν
 παρ' οὐδὲν ἄλγος· ἀλλ' ἂν εἰ τὸν ἐξ ἐμῆς
 μητρὸς θανόντ' ἄθαρτον ἐσχόμην νέκυν,
 468 κείνοις ἂν ἤλγουν· τοῖσδε δ' οὐκ ἀλγύνομαι.
 σοὶ δ' εἰ δοκῶ νῦν μῶρα δρῶσα τυγχάνειν,
 σχεδὸν τι μῶρῳ μωρίαν ὀφλισκάνω.

ΧΟΡ. δηλοῖ τὸ γέννημ' ὦμὸν ἐξ ὠμοῦ πατρὸς
 472 τῆς παιδός· εἰκεῖν δ' οὐκ ἐπίσταται κακοῖς.

- ΚΡΕ. ἀλλ' ἴσθι τοι τὰ σκλήρ' ἄγαν φρονήματα
 πίπτειν μάλιστα, καὶ τὸν ἐγκρατέστατον
 σίδηρον ὀπτὸν ἐκ πυρὸς περισκελῇ
 476 θραυσθέντα καὶ ῥαγέντα πλεῖστ' ἂν εἰσίδοις.
 σμικρῷ χαλινῷ δ' οἶδα τοὺς θυμουμένους
 ἵππους καταρτυθέντας. οὐ γὰρ ἐκπέλει
 φρονεῖν μέγ', ὅστις δοῦλός ἐστι τῶν πέλας.
 480 αὕτη δ' ὑβρίζειν μὲν τότε' ἐξηπίστατο,
 νόμους ὑπερβαίνουσα τοὺς προκειμένους.
 ὕβρις δ', ἐπεὶ δέδρακεν, ἦδε δευτέρα,
 τούτοις ἐπαυχεῖν, καὶ δεδρακυῖαν γελᾶν.
 484 ἦ νῦν ἐγὼ μὲν οὐκ ἀνὴρ, αὕτη δ' ἀνὴρ,
 εἰ ταῦτ' ἀνατὶ τῇδε κείσεται κράτη.
 ἀλλ' εἴτ' ἀδελφῆς, εἴθ' ὁμαιμονεστέρας
 τοῦ παντὸς ἡμῖν Ζηνὸς ἐρκείου κυρεῖ,
 488 αὕτη τε χῆ ξύναιμος οὐκ ἀλύξετον
 μόρου κακίστου· καὶ γὰρ οὖν κείνην ἴσον
 ἐπαιτιῶμαι τοῦδε βουλεύσαι τάφου.
 καὶ νιν καλεῖτ'· ἔσω γὰρ εἶδον ἀρτίως
 492 λυσσῶσαν αὐτήν, οὐδ' ἐπήβολον φρενῶν.
 φιλεῖ δ' ὁ θυμὸς πρόσθεν ἡρῆσθαι κλοπεὺς
 τῶν μηδὲν ὀρθῶς ἐν σκότῳ τεχνωμένων.
 μισῶ γε μέντοι χῶταν ἐν κακοῖσί τις
 496 ἀλούς, ἔπειτα τοῦτο καλλύνειν θέλῃ.

497 ANT. θέλεις τι μεῖζον, ἢ κατακτεῖναι μ' ἐλών ;
KPE. ἐγὼ μὲν οὐδέν· τοῦτ' ἔχων, ἅπαντ' ἔχω.

ANT. τί δῆτα μέλλεις ; ὥς ἐμοὶ τῶν σῶν λόγων
500 ἄρεστον οὐδέν, μηδ' ἄρεσθείη ποτέ·

οὕτω δὲ καὶ σοὶ τὰμ' ἀφανδάνοντ' ἔφυ.

καίτοι πόθεν κλέος γ' ἂν εὐκλεέστερον

κατέσχον, ἢ τὸν αὐτάδελφον ἐν τάφῳ
504 τιθείσα ; τούτοις τοῦτο πᾶσιν “ ἀνδάνει”

λέγοιτ' ἂν, εἰ μὴ γλῶσσαν ἐγκλήοι φόβος.

ἀλλ' ἢ τυραννὶς πολλά τ' ἄλλ' εὐδαιμονεῖ,

κάξεστιν αὐτῇ δρᾶν λέγειν θ' ἂ βούλεται.

508 KPE. σὺ τοῦτο μούνη τῶνδε Καδμείων ὀρᾷς.

ANT. ὀρώσι χούτοι· σοὶ δ' ὑπὶλλουσιν στόμα.

KPE. σὺ δ' οὐκ ἐπαιδεῖ, τῶνδε χωρὶς εἰ φρο-
νεῖς ;

ANT. οὐδὲν γὰρ αἰσχρὸν τοὺς ὁμοσπλάγχ-
νους σέβειν.

512 KPE. οὐκουν ὄμαιμος χῶ καταντίου θανών ;

ANT. ὄμαιμος ἐκ μιᾶς τε καὶ ταύτου πατρός.

KPE. πῶς δῆτ' ἐκείνῳ δυσσεβῇ τιμᾷς χάριν ;

ANT. οὐ μαρτυρήσει ταῦθ' ὁ κατθανὼν νέκυς.

516 KPE. εἴ τοί σφε τιμᾷς ἐξ ἴσου τῷ δυσσεβεῖ.

ANT. οὐ γάρ τι δούλος, ἀλλ' ἀδελφὸς ὦλετο.

KPE. πορθῶν δὲ τήνδε γῆν· ὁ δ' ἀντιστὰς ὑπερ.

ANT. ὅμως ὁ γ' Αἰδὴς τοὺς νόμους ἴσους
ποθεῖ.

520 KPE. ἀλλ' οὐχ ὁ χρηστὸς τῷ κακῇ λαχεῖν
ἴσος.

ANT. τίς οἶδεν, εἰ κάτωθεν εὐαγῇ τάδε ;

KPE. οὗτοι ποθ' οὐχθρός, οὐδ' ὅταν θάνῃ,
φίλος.

ANT. οὗτοι συνέχθην, ἀλλὰ συμφιλεῖν ἔφυν.

524 KPE. κάτω νυν ἔλθοῦς, εἰ φιλητέον, φίλει
κείνους· ἐμοῦ δὲ ζῶντος οὐκ ἄρξει γυνή.

XOP. καὶ μὴν πρὸ πυλῶν ἦδ' Ἰσμήνη,

φιλάδελφα κάτω δάκρυ' εἰβομένη·

528 νεφέλη δ' ὀφρύων ὑπερ αἱματόεν

ρήθος αἰσχύνει,

τέγγουσ' εὐῶπα παρειάν.

KPE. σὺ δ', ἢ κατ' οἴκους, ὥς ἔχιδν', ὑφειμένη

- 532 λήθουσά μ' ἐξέπινες, οὐδ' ἐμάνθανον
τρέφων δύ' ἄτα κάπαναστάσεις θρόνων,
φέρ', εἰπὲ δὴ μοι, καὶ σὺ τοῦδε τοῦ τάφου
φήσεις μετασχεῖν, ἢ ἔομεῖ τὸ μὴ εἰδέναι ;
- 536 ΙΣ. δέδρακα τοῦργον, εἶπερ ἦδ' ὁμορρόθει,
καὶ ξυμμετίσχω καὶ φέρω τῆς αἰτίας.
ΑΝΤ. ἀλλ' οὐκ ἐάσει τοῦτό γ' ἡ δίκη σ', ἐπεὶ
οὐτ' ἠθέλησας, οὐτ' ἐγὼ κοινωσάμην.
- 540 ΙΣ. ἀλλ' ἐν κακοῖς τοῖς σοῖσιν οὐκ αἰσχύνομαι
ξύμπλουν ἐμαυτὴν τοῦ πάθους ποιουμένη.
ΑΝΤ. ὦν τοῦργον Ἀιδης χοὶ κάτω ξυνίστορες·
λόγοις δ' ἐγὼ φιλοῦσαν οὐ στέργω φίλην.
- 544 ΙΣ. μήτοι, κασιγνήτη, μ' ἀτιμάσῃς τὸ μὴ οὐ
θανεῖν τε σὺν σοί, τὸν θανόντα θ' ἀγνίσαι.
ΑΝΤ. μή μοι θάνῃς σὺ κοινά, μηδ' ἂ μὴ ῥιγες
ποιοῦ σεαυτῆς. ἀρκέσω θνήσκουσ' ἐγώ.
- 548 ΙΣ. καὶ τίς βίος μοι σοῦ λελειμμένη φίλος ;
ΑΝΤ. Κρέοντ' ἐρώτα. τοῦδε γὰρ σὺ κηδεμών.
ΙΣ. τί ταῦτ' ἀνιᾶς μ', οὐδὲν ὠφελουμένη ;
ΑΝΤ. ἀλγοῦσα μὲν δῆτ', εἰ γέλωτ' ἐν σοὶ γελῶ.
- 552 ΙΣ. τί δῆτ' ἂν ἀλλὰ νῦν σ' ἔτ' ὠφελοῖμ' ἐγώ ;
ΑΝΤ. σῶσον σεαυτήν. οὐ φθονῶ σ' ὑπεκφυγεῖν.
ΙΣ. οἶμοι τάλαινα, κάμπλάκω τοῦ σοῦ μόρου ;
ΑΝΤ. σὺ μὲν γὰρ εἴλου ζῆν, ἐγὼ δὲ κατθανεῖν.
- 556 ΙΣ. ἀλλ' οὐκ ἐπ' ἀρρήτοις γε τοῖς ἐμοῖς λόγοις.
ΑΝΤ. καλῶς σὺ μὲν τοῖς, τοῖς δ' ἐγὼ ἰδούκουν
φρονεῖν.
ΙΣ. καὶ μὴν ἴση νῶν ἐστὶν ἡ ἔσχαρτία.
ΑΝΤ. θάρσει. σὺ μὲν ζῆς, ἡ δ' ἐμὴ ψυχὴ πάλαι
- 560 τέθνηκεν, ὥστε τοῖς θανοῦσιν ὠφελεῖν.
ΚΡΕ. τῷ παῖδε φημὶ τῷδε τὴν μὲν ἀρτίως
ἄνουν πεφάνθαι, τὴν δ' ἀφ' οὗ τὰ πρῶτ' ἔφυ.
ΙΣ. οὐ γάρ ποτ', ὦναξ, οὐδ' ὅς ἂν βλάστη
μένει
- 564 νοῦς τοῖς κακῶς πράσσουσιν, ἀλλ' ἐξίσταται.
ΚΡΕ. σοὶ γοῦν, ὅθ' εἴλου σὺν κακοῖς πράσσειν κακά.
ΙΣ. τί γὰρ μόνη μοι τῆσδ' ἄτερ βιώσιμον ;
ΚΡΕ. ἀλλ' "ἦδε" μέντοι μὴ λέγ'. οὐ γὰρ
ἔστ' ἔτι.

- 568 ΙΣ. ἀλλὰ κτενεῖς νυμφεῖα του σαυτοῦ τέκνου;
 ΚΡΕ. ἀρώσιμοι γὰρ χᾶτέρων εἰσὶν γυῖαι.
 ΙΣ. οὐχ ὥς γ' ἐκείνῃ τῇδ' ἔ' ἦν ἡρμοσμένα.
 ΚΡΕ. κακὰς ἐγὼ γυναικάς νιάσι στυγῶ.
 572 ΙΣ. ὦ φίλταθ' Αἴμων, ὥς σ' ἀτιμάζει πατήρ.
 ΚΡΕ. ἄγαν γε λυπεῖς καὶ σὺ καὶ τὸ σὸν λέχος.
 ΧΟΡ. ἡ γὰρ στερήσεις τῇσδε τὸν σαυτοῦ
 γόνον;
 ΚΡΕ. "Αἰδης ὁ παύσων τούσδε τοὺς γάμους
 ἔφν.
 576 ΧΟΡ. δεδογμέν', ὥς ἔοικε, τήνδε κατθανεῖν.
 ΚΡΕ. καὶ σοὶ γε κάμοί. μὴ τριβὰς ἔτ', ἀλλὰ νιν
 κομίζετ' εἴσω, δμῶες· ἐκ δὲ τοῦδε χρὴ
 γυναικάς εἶναι τάσδε, μὴδ' ἀναιμένας.
 580 φεύγουσι γάρ τοι χοῖ θρασεῖς, ὅταν πέλας
 ἦδη τὸν "Αἰδην εἰσορῶσι τοῦ βίου.
 ΧΟΡ. Εὐδαίμονες οἷσι κακῶν ἄγευστος αἰών.
 (στροφὴ ἀ.)
 584 οἷς γὰρ ἂν σεισθῇ θεόθεν δόμος, ἅτας
 οὐδὲν ἐλλείπει γενεᾶς ἐπὶ πλῆθος ἔρπον·
 ὁμοιον ὥστε πόντιον
 οἶδμα, δυσπνόοις ὅταν
 588 Θρήσσαισιν ἔρεβος ὕφαλον ἐπιδράμῃ πνοαῖς,
 κυλινδρεῖ βυσσούθεν κελαινὰν θῖνα, καὶ δυσάνεμον
 592 στόνῳ βρέμουσιν ἀντιπλήγες ἀκταί.
 ἀρχαῖα τὰ Λαβδακιδᾶν οἴκων ὀρώμαι (ἀντι-
 στροφὴ ἀ.)
 πῆματα φθιτῶν ἐπὶ πῆμασι πίπτοντ',
 596 οὐδ' ἀπαλλάσσει γενεὰν γένος, ἀλλ' ἐρείπει
 θεῶν τις, οὐδ' ἔχει λύσιν.
 νῦν γὰρ ἐσχάτας ὑπὲρ
 600 ρίζας ἐτέτατο φάος ἐν Οἰδίπου δόμοις, —
 κατ' αὖ νιν φοινία θεῶν τῶν νερτέρων ἀμᾶ κοπίς,
 λόγου τ' ἄνοια καὶ φρενῶν ἐρινύς.
 604 τεὰν, Ζεῦ, δύνασιν τίς ἀνδρῶν ὑπερβασία κατά-
 σχοι, (στροφὴ β'.)
 τὰν οὐθ' ὕπνος αἰρεῖ ποθ' ὁ πανταγῆρως
 οὔτε θεῶν ἄκματοι
 608 μῆνες, ἀγήρως δὲ χρόνῳ δυνάστας
 κατέχεις Ὀλύμπου

- 610 μαρμαρόεσσαν αἶγλαν
τό τ' ἔπειτα καὶ τὸ μέλλον
612 καὶ τὸ πρὶν ἐπαρκέσει
νόμος ὄδ'. "οὐδὲν ἔρπει
θνατῶν βιότῳ πάμπολις ἐκτὸς ἄτας."
616 ἅ γὰρ δὴ πολὺπλαγκτος ἐλπὶς πολλοῖς μὲν
ὄνησις ἀνδρῶν, (ἀντιστροφή β').
πολλοῖς δ' ἀπάτα κουφονόων ἐρώτων·
εἰδότι δ' οὐδὲν ἔρπει,
620 πρὶν πυρὶ θερμῷ πόδα τις προσαύσῃ.
σοφία γὰρ ἐκ του
κλεινὸν ἔπος πέφανται,
"τὸ κακὸν δοκεῖν ποτ' ἐσθλὸν
τῷδ' ἔμμεν ὅτῳ φρένας
624 θεὸς ἄγει πρὸς ἄταν"
πράσσει δ' ὀλιγοστὸν χρόνον ἐκτὸς ἄτας.

- ὄδε μὴν Αἴμων, παίδων τῶν σῶν
νέατον γέννημ'· ἄρ' ἀχνύμενος
628 τῆς μελλογάμου
τάλιδος ἦκει μόρον Ἀντιγόνης,
ἀπάτας λεχέων ὑπεραλγῶν ;
ΚΡΕ. τάχ' εἰσύμεσθα μάντευν ὑπέρτερον.
632 ὦ παῖ, τελείαν ψῆψον ἄρα μὴ κλύων
τῆς μελλονύμφου πατρὶ λυσσαίνων πάρει ;
ἦ σοὶ μὲν ἡμεῖς πανταχῇ δρωῖντες φίλοι ;

ΑΙΜΩΝ.

- πάτερ, σὸς εἰμι· καὶ σύ μοι γνώμας, ἔχων
636 χρηστάς, ἀπορθοῖς, αἷς ἔγωγ' ἐφέψομαι.
ἔμοι γὰρ οὐδεὶς ἀξιώσεται γάμος
μείζων φέρεσθαι σοῦ καλῶς ἡγουμένου.
ΚΡΕ. οὕτω γὰρ, ὦ παῖ, χρὴ διὰ στέρνων ἔχειν,
640 γνώμης πατρώας πάντ' ὀπισθεν ἐστάναι.
τούτου γὰρ οὐνεκ' ἄνδρες εὐχονται γονὰς
κατηκόους φύσαντες ἐν δόμοις ἔχειν,
ὥς καὶ τὸν ἐχθρὸν ἀνταμύνωνται κακοῖς,
644 καὶ τὸν φίλον τιμῶσιν ἐξ ἴσου πατρί.
ὅστις δ' ἀνωφέλητα φιτῦει τέκνα,

- 646 τί τόνδ' ἂν εἴποις ἄλλο πλὴν αὐτῷ πόνονος
φῦσαι, πολὺν δὲ τοῖσιν ἐχθροῖσιν γέλων;
648 μὴ νῦν ποτ', ὦ παῖ, τὰς ὑφ' ἡδονῆς φρένας
γυναικὸς οὐνεκ' ἐκβάλης, εἰδὼς ὅτι
ψυχρὸν παραγκάλισμα τοῦτο γίγνεται,
γυνὴ κακὴ ξύνευνος ἐν δόμοις. τί γὰρ
652 γένοιτ' ἂν ἔλκος μεῖζον ἢ φίλος κακός;
ἀλλὰ πτύσας ὥσεί τε δυσμενῇ μέθης
τὴν παῖδ' ἐν Αἰδου τήνδε νυμφεύειν τινί.
ἐπεὶ γὰρ αὐτὴν εἶλον ἐμφανῶς ἐγὼ
656 πόλεως ἀπιστήσασαν ἐκ πάσης μόνην,
ψευδῇ γ' ἐμαυτὸν οὐ καταστήσω πόλει,
ἀλλὰ κτενῶ. πρὸς ταῦτ' ἐφυμνείτω Δία
ξύναιμον. εἰ γὰρ δὴ τὰ γ' ἐγγενῇ φύσει
660 ἄκοσμα θρέψω, κάρτα τοὺς ἔξω γένους.
ἐν τοῖς γὰρ οἰκείουσιν ὅστις ἔστ' ἀνὴρ
χρηστός, φανείται καὶ πόλει δίκαιος ὢν.
ὅστις δ' ὑπερβὰς ἢ νόμους βιάζεται,
664 ἢ τυμπιτάσσειν τοῖς κρατοῦσιν ἐννοεῖ,
οὐκ ἔστ' ἐπαίνου τοῦτον ἐξ ἐμοῦ τυχεῖν.
ἀλλ' ὃν πόλις στήσειε, τοῦδε χρὴ κλύειν,
καὶ σμικρὰ καὶ δίκαια, καὶ τὰναντία.
668 καὶ τοῦτον ἂν τὸν ἄνδρα θαρσοίην ἐγὼ
καλῶς μὲν ἄρχειν, εὖ δ' ἂν ἄρχεσθαι θέλειν,
δορός τ' ἂν ἐν χειμῶνι προστεταγμένον
μένειν δίκαιον καγαθὸν παραστάτην.
672 ἀναρχίας δὲ μεῖζον οὐκ ἔστιν κακόν.
αὕτη πόλεις τ' ὄλλυσιν, ἥδ' ἀναστάτους
οἴκους τίθησιν· ἥδε συμμάχου δορός
τροπὰς καταρρήγνυσιν· τῶν δ' ὀρθουμένων
676 σφύζει τὰ πολλὰ σώμαθ' ἢ πειθαρχία.
οὕτως ἀμυντέ ἐστὶ τοῖς κοσμουμένοις,
κοῦτοι γυναικὸς οὐδαμῶς ἥσσητέα.
κρεῖσσον γάρ, εἶπερ δεῖ, πρὸς ἀνδρὸς ἐκπεσεῖν,
680 κοῦκ ἂν γυναικῶν ἥσσονες καλοίμεθ' ἂν.
ΧΟΡ. ἡμῖν μὲν, εἰ μὴ τῷ χρόνῳ κεκλήμεθα,
λέγειν φρονούντως ὢν λέγεις δοκεῖς πέρι.
ΑΙΜ. πάτερ, θεοὶ φύουσιν ἀνθρώποις φρένας
684 πάντων ὅσ' ἐστὶ χρημάτων ὑπέρτατον.
ἐγὼ δ' ὅπως σὺ μὴ λέγεις ὀρθῶς τάδε;

- 686 οὐτ' ἂν δυναίμην, μίτ' ἐπισταίμην λέγειν
γένοιτο μέντ' αὖ χάτέρῳ καλῶς ἔχον.
- 688 σοῦ δ' οὖν πέφυκα πάντα προσκοπεῖν ὅσα
λέγει τις, ἢ πράσσει τις, ἢ ψέγειν ἔχει.
τὸ γὰρ σὸν ὄμμα δεινὸν ἀνδρὶ δημότῳ
λόγοις τοιούτοις, οἷς σὺ μὴ τέρψει κλύων.
- 692 ἔμοι δ' ἀκούειν ἔσθ' ὑπὸ σκότου τάδε,
τὴν παῖδα ταύτην οἷ' ὀδύρεται πόλις,
πασῶν γυναικῶν ὡς ἀναξιωτάτῃ
κάκιστ' ἀπ' ἔργων εὐκλεεστάτων φθίνει.
- 696 “ἦ τις τὸν αὐτῆς αὐτάδε λφον ἐν φοναῖς
πεπτῶτ' ἄθραπτον μήθ' ὑπ' ὠμηστῶν
κυνῶν
εἷας' ὀλέσθαι, μήθ' ὑπ' οἰωνῶν τινός·
οὐχ ἦδε χρυσῆς ἀξία τιμῆς λαχεῖν;”
- 700 τοιάδ' ἐρεμνὴ σῖγ' ἐπέρχεται φάτις.
ἔμοι δὲ σοῦ πράσσοντος εὐτυχῶς, πάτερ,
οὐκ ἔστιν οὐδὲν κτῆμα τιμιώτερον.
τί γὰρ πατὴρ θάλλοντος εὐκλείας τέκνοις
- 704 ἄγαλμα μεῖζον, ἢ τί πρὸς παίδων πατρί;
μὴ νυν ἐν ἥθος μοῦνον ἐν σαυτῷ φόρει,
ὡς φῆς σύ, κοῦδὲν ἄλλο, τοῦτ' ὀρθῶς ἔχειν.
ὅστις γὰρ αὐτὸς ἢ φρονεῖν μόνος δοκεῖ,
- 708 ἢ γλῶσσαν, ἣν οὐκ ἄλλος, ἢ ψυχὴν ἔχειν,
οὔτοι διαπτυχθέντες ὠφθησαν κενοί.
ἀλλ' ἄνδρα, κεῖ τις ἢ σοφός, τὸ μανθάνειν
πόλλ' αἰσχροὺς οὐδὲν, καὶ τὸ μὴ τείνειν ἄγαν.
- 712 ὁρᾷς παρὰ ρεῖθροισι χειμάρροισι ὅσα
δένδρων ὑπέικει, κλῶνας ὡς ἐκσῶζεται·
τὰ δ' ἀντιτείνοντ' αὐτόπρεμν' ἀπόλλυται.
αὐτῶς δὲ ναὸς ὅστις ἐγκρατῇ πόδα
- 716 τείνας ὑπέικει μηδέν, ὑπτίοις κάτω
στρέψας τὸ λοιπὸν σέλμασιν ναυτίλλεται.
ἀλλ' εἴκε θυμῷ καὶ μετάστασιν δίδου.
γνώμη γὰρ εἴ τις κάπ' ἐμοῦ νεωτέρου
- 720 πρόσεστι, φῆμ' ἐγωγε πρεσβεύειν πολὺ
φῦναι τὸν ἄνδρα πάντ' ἐπιστήμης πλέων·
εἰ δ' οὖν, φιλεῖ γὰρ τοῦτο μὴ ταύτῃ ρέπειν,
καὶ τῶν λεγόντων εὖ καλὸν τὸ μανθάνειν.
- 724 ΧΟΡ. ἄναξ, σέ τ' εἰκὸς, εἴ τι καίριον λέγει,

725 μαθεῖν, σέ τ' αὖ τοῦδ'· εὖ γὰρ εἴρηται διπλῇ.

ΚΡΕ. οἱ τηλικοῖδε καὶ διδασκόμεσθα δὴ
φρονεῖν ὑπ' ἀνδρὸς τηλικοῦδε τὴν φύσιν;

728 ΑΙΜ. μηδὲν τὸ μὴ δίκαιον· εἰ δ' ἐγὼ νέος,
οὐ τὸν χροῦνον χρὴ μᾶλλον ἢ τὰργα σκοπεῖν.

ΚΡΕ. ἔργον γὰρ ἐστὶ τοὺς ἀκοσμοῦντας
σέβειν;

ΑΙΜ. οὐδ' ἂν κελεύσαιμ' εὐσεβεῖν εἰς τοὺς
κακούς.

732 ΚΡΕ. οὐχ ἥδε γὰρ τοιαῶδ' ἐπείληπται νόσῳ;

ΑΙΜ. οὐ φησι Θήβης τῇσδ' ὁμόποτλις· λεώς.

ΚΡΕ. πόλις γὰρ ἡμῖν ἀμὲ χρὴ τάσσειν ἐρεῖ;

ΑΙΜ. ὁρᾷς τόδ' ὥς εἴρηκας ὥς ἄγαν νέος;

736 ΚΡΕ. ἄλλω γὰρ ἢ 'μοὶ χρὴ με τῇσδ' ἄρχειν
χθονός;

ΑΙΜ. πόλις γὰρ οὐκ ἔσθ' ἥτις ἀνδρός ἐσθ'
ένός.

ΚΡΕ. οὐ τοῦ κρατοῦντος ἡ πόλις νομίζεται;

ΑΙΜ. καλῶς ἐρήμης γ' ἂν σὺ γῆς ἄρχοις μόνος.

740 ΚΡΕ. οὐδ', ὥς ἔοικε, τῇ γυναικὶ συμμαχεῖ.

ΑΙΜ. εἶπερ γυνὴ σύ' σοῦ γὰρ οὖν προκῆδομαι.

ΚΡΕ. ὦ παγκάκιστε, διὰ δίκης ἰὼν πατρί;

ΑΙΜ. οὐ γὰρ δίκαιά σ' ἐξαμαρτάνονθ' ὀρῶ.

744 ΚΡΕ. ἀμαρτάνω γὰρ τὰς ἐμὰς ἀρχὰς σέβων;

ΑΙΜ. οὐ γὰρ σέβεις, τιμάς γε τὰς θεῶν πατῶν.

ΚΡΕ. ὦ μιαρὸν ἥθος καὶ γυναικὸς ὕστερον.

ΑΙΜ. οὐκ ἂν ἔλοις ἥσσω γε τῶν αἰσχυρῶν ἐμέ.

748 ΚΡΕ. ὁ γοῦν λόγος σοι πᾶς ὑπὲρ κείνης ἦδε.

ΑΙΜ. καὶ σοῦ γε κάμου, καὶ θεῶν τῶν νερτέρων.

ΚΡΕ. ταύτην ποτ' οὐκ ἔσθ' ὥς ἐτιζῶσαν γαμεῖς.

ΑΙΜ. ἥδ' οὖν θανεῖται, καὶ θανοῦσ' ὀλεῖ τινά.

752 ΚΡΕ. ἡ καπαπειλῶν ὥδ' ἐπεξέρχει θρασύς;

ΑΙΜ. τίς δ' ἔστ' ἀπειλὴ πρὸς κενὰς γνώμας
λέγειν;

ΚΡΕ. κλαίων φρενώσεις, ὦν φρενῶν αὐτὸς
κενός.

ΑΙΜ. εἰ μὴ πατὴρ ἦσθ', εἶπον ἂν σ' οὐκ εὖ
φρονεῖν.

756 ΚΡΕ. γυναικὸς ὦν δούλευμα, μὴ κώτιλλέ με.

ΑΙΜ. βούλει λέγειν τι, καὶ λέγων μηδὲν κλύειν;

- 758 ΚΡΕ. ἄλῃθες; ἀλλ' οὐ, τόνδ' Ὀλυμπον, ἴσθ' ὅτι,
χαίρων ἐπὶ ψόγοισι δειννάσεις ἐμέ.
- 760 ἄγετε τὸ μῖσθος, ὥς κατ' ὁμματ' αὐτίκα
παρόντι θνήσκῃ πλησία τῷ νυμφίῳ.
ΑΙΜ. οὐ δῆτ' ἔμοιγε, τοῦτο μὴ δόξης ποτέ,
οὔθ' ἢδ' ὀλεῖται πλησία, σύ τ' οὐδαμὰ
- 764 τοῦμόν προσόψει κρατ' ἐν ὀφθαλμοῖς ὀρών,
ὥς τοῖς θέλουσι τῶν φίλων μαίνει ξυνών.
ΧΟΡ. ἀνὴρ, ἀναξ, βέβηκεν ἐξ ὀργῆς ταχύς·
νοῦς δ' ἐστὶ τηλικούτος ἀλγήσας βαρύς.
- 768 ΚΡΕ. δράτῳ φρονεῖτω μεῖζον ἢ κατ' ἄνδρ' ἰών·
τὰ δ' οὖν κόρα τάδ' οὐκ ἀπαλλάξει μόρου.
ΧΟΡ. ἄμφω γὰρ αὐτὰ καὶ κατακτεῖναι νοεῖς;
ΚΡΕ. οὐ τήν γε μὴ θιγοῦσαν. εὖ γὰρ οὖν
λέγεις.
- 772 ΧΟΡ. μόρῳ δὲ ποίῳ καὶ σφε βουλεύει κτανεῖν;
ΚΡΕ. ἄγων ἔρημος ἐνθ' ἂν ἢ βροτῶν στίβος,
κρύψῳ πετρώδει ζῶσαν ἐν κατώρυχι,
φορβῆς τοσοῦτον, ὥς ἄγος, μόνον προθείς,
- 776 ὅπως μίασμα πᾶσ' ὑπεκφύγῃ πόλιν.
κάκεϊ τὸν Ἄιδην, δν μόνον σέβει θεῶν,
αἰτουμένη που τεύξεται τὸ μὴ θανεῖν,
ἢ γινώσεται γοῦν ἀλλὰ τηνικαῦθ', ὅτι
- 780 πόνος περισσός ἐστι τὰν Ἄιδου σέβειν.
ΧΟΡ. Ἔρωσ ἀνέκατε μάχαν, (στροφή.)
Ἔρωσ, ὃς ἐν κτήμασι πίπτεις,
784 ὅτ' ἐν μαλακαῖς παρειαῖς νεάνιδος ἐννυχεύεις·
φοιτᾷς δ' ὑπερπόντιος ἐν τ' ἀγρονόμοις αὐλαῖς,
καὶ σ' οὔτ' ἀθανάτων φύξιμος οὐδεὶς
- 788 οὔθ' ἀμερίων ἐπ' ἀνθρώπων, ὃ δ' ἔχων μέμνηεν.
σὺ καὶ δικαίων ἀδίκους (ἀντιστροφή.)
- 792 φρένας παρασπᾶς ἐπὶ λῶβα,
σὺ καὶ τόδε νεῖκος ἀνδρῶν ξύναιμον ἔχεις
ταράξας·
- 796 νικᾷ δ' ἐναργῆς βλεφάρων ἡμερος εὐλέκτρον
νύμφας, τῶν μεγάλων πάρεδρος ἐν ἀρχαῖς
- 800 θεσμῶν· ἄμαχος γὰρ ἐμπαίζει θεὸς Ἀφροδίτα.

νῦν δ' ἤδη γὰρ καὐτὸς θεσμῶν

- 802 ἔξω φέρομαι τάδ' ὀρώων, ἴσχειν δ'
οὐκέτι πηγάς δύναιμαι δακρύων,
804 τὸν παγκοίταν ὅθ' ὀρώ θάλαμον
τήνδ' Ἀντιγόνην ἀνύτουσαν.

ΑΝΤ. Ὀρᾶτ' ἔμ', ὦ γὰρ πατρίας πολίται,
τὰν νεάταν ὁδὸν (στροφὴ α.)
808 στείχουσιν, νέατον δὲ φέγγος λεύσσουσιν
ἀελίου,
κοῦποτ' αὖθις· ἀλλὰ μ' ὁ παγκοίτας Ἄιδας
ζῶσαν ἄγει

- τὰν Ἀχέροντος
812 ἀκτὰν, οὐθ' ὑμεναίων
ἔγκληρον, οὐτ' ἐπινύμφειός πώ μέ τις ὕμνος
816 ὕμνησεν, ἀλλ' Ἀχέροντι νυμφεύσω.

ΧΟΡ. οὐκοῦν κλεινὴ καὶ ἔπαινον ἔχουσ'
ἔς τόδ' ἀπέρχει κεῦθος νεκύων,
οὔτε φθινάσιν πληγεῖσα νόσοις
820 οὔτε ξιφέων ἐπίχειρα λαχούσ',
ἀλλ' αὐτόνομος, ζῶσα μόνη δὴ
θνατῶν Ἀΐδαν καταβήσει.

ΑΝΤ. ἤκουσα δὴ λυγρογάταν ὀλέσθαι (ἀντι-
824 τὰν Φρυγίαν ξέναν (στροφὴ α.)
Ταντάλου Σιπύλῳ πρὸς ἄκρῳ, τὰν, κισσὸς ὧς,
ἀτενῆς

- 828 πετραία βλάστα δάμασεν, καὶ νιν ὄμβροι τακο-
μέναν,
ὥς φάτις ἀνδρῶν,
χιών τ' οὐδαμὰ λείπει,
τέγγει δ' ὑπ' ὀφρύσι παγκλαύτοις δειράδας· ἃ με
832 δαίμων ὁμοιοιάταν κατευνάζει.

ΧΟΡ. ἀλλὰ θεός τοι καὶ θεογεννῆς,
ἡμεῖς δὲ βροτοὶ καὶ θνητογενεῖς.
836 καίτοι φθιμένῳ τοῖς ἰσοθέοις
ἔγκληρα λαχεῖν μέγ' ἀκοῦσαι.

ΑΝΤ. οἴμοι γελῶμαι. τί με, πρὸς θεῶν πατρώων,
840 οὐκ οἰχομένην ὑβρίζεις, (στροφὴ β.)
ἀλλ' ἐπίφαντον;
ὦ πόλις, ὦ πόλεως
πολυκτῆμονες ἄνδρες·
844 ἰὼ Διρκαῖαι κρῆναι Θήβας τ'

- 845 εὐαρμάτου ἄλσος, ἔμπας
 Ξυμάρτυρας ὕμῃ ἐπικτῶμαι,
 οἷα φίλων ἄκλαντος, οἷοις νόμοις
 848 πρὸς ἔρμα τυμβόχωστον ἔρχομαι τάφου πο-
 ταινίου·

- ἰὼ δύστανος,
 οὐτ' ἐν βροτοῖς οὐτ' ἐν νεκροῖσιν
 852 μέτοικος, οὐ ζῶσιν, οὐ θανοῦσιν.

- ΧΟΡ. προβᾶσ' ἐπ' ἔσχατον θράσους
 ὑψηλὸν ἐς Δίκας βάθρον
 προσέπεσες, ὦ τέκνον, ποδοῖν.
 856 πατρῶν δ' ἐκτίνεις τιν' ἄθλον.

ΑΝΤ. ἔψαυσας ἀλγεινοτάτας ἐμοὶ μερίμνας
 (ἀντιστροφὴ β').

- πατρὸς τριπόλιστον οἶκτον,
 τοῦ τε πρόπαιτος
 860 ἀμετέρου πότμου
 κλεινοῖς. Λαβδακίδαισιν.
 ἰὼ ματρῶναι λέκτρων ἄται
 864 κοιμήματά τ' αὐτογέννητ'
 ἐμῷ πατρὶ δυσμόρῳ ματρός,
 οἷων ἐγὼ ποθ' ἅ ταλαίφρων ἔφυν·
 868 πρὸς οὕς ἀραῖος, ἄγαμος, ἅδ' ἐγὼ μέτοικος
 ἔρχομαι.

- ἰὼ δυσπότμων
 κασίγνητε γάμων κυρήσας,
 θανῶν ἔτ' οὔσαν κατήναρές με.
 872 ΧΟΡ. σέβειν μὲν εὐσέβειά τις,
 κράτος δ' ὅτῳ κράτος μέλει
 παραβατὸν οὐδαμῇ πέλει,
 σὲ δ' αὐτόγνωτος ὤλεσ' ὀργά.

- 876 ΑΝΤ. ἄκλαντος, ἄφιλος, ἀνυμέναιος (ἐπιδός.)
 ταλαίφρων ἄγομαι τάνδ' ἐτοίμαν ὁδόν.
 880 οὐκέτι μοι τόδε λαμπάδος ἱερὸν ὄμμα θέμις ὀρῶν
 ταλαίνα,
 τὸν δ' ἐμὸν πότμον ἀδάκρυτον οὐδεὶς φίλων
 στενάζει.

ΚΡΕ. ἄρ' ἴστ', ἀοιδὰς καὶ γόους πρὸ τοῦ
 θανεῖν,

- 884 ὥς οὐδ' ἂν εἰς παύσαιτ' ἂν, εἰ χρεὴ λέγειν;

- 885 οὐκ ἄξεθ' ὥς τάχιστα, καὶ κατηρεφεῖ
 τύμβῳ περιπτύξαντες, ὥς εἴρηκ' ἐγώ,
 ἄφετε μόνην ἔρημον, εἴτε χρῆ θανεῖν,
 888 εἴτ' ἐν τοιαύτῃ ζῶσα τυμβεύειν στέγῃ·
 ἡμεῖς γὰρ ἄγνοοι τοῦτ' ἐν τήνδε τὴν κόρην·
 μετοικίας δ' οὖν τῆς ἄνω στερήσεται.

- ΑΝΤ. ὦ τύμβος, ὦ νυμφεῖον, ὦ κατασκαφῆς
 892 οἴκησις ἀείφουρος, οἱ πορεύομαι
 πρὸς τοὺς ἐμαντῆς, ὧν ἀριθμὸν ἐν νεκροῖς
 πλεῖστον δέδεκται Φερσέφασσ' ὀλωλότων·
 ὧν λιοισθία ἔγω καὶ κάκιστα δὴ μακρῷ
 896 κάτειμι, πρὶν μοι μοῖραν ἐξήκειν βίου.
 ἐλθοῦσα μέντοι κάρτ' ἐν ἐλπίσιν τρέφω
 φίλῃ μὲν ἤξειν πατρί, προσφιλεῖς δὲ σοί,
 μῆτερ, φίλῃ δὲ σοί, κασίγνητον κἀρα·
 900 ἐπεὶ θανόντας αὐτόχειρ ὑμᾶς ἐγὼ
 ἔλουσα κακόσμησα καπιτυμβίους
 χοᾶς ἔδωκα· νῦν δὲ, Πολύνεικες, τὸ σὸν
 δέμας περιστέλλουσα τοιάδ' ἄρνυμαι.
 904 καίτοι σέ γ' εὖ τίμησα τοῖς φρονουῦσιν εὖ.
 [οὐ γάρ ποτ' οὐτ' ἂν εἰ τέκνων μήτηρ ἔφυν
 οὐτ' εἰ πόσις μοι κατθανὼν ἐτήκετο,
 βίᾳ πολιτῶν τόνδ' ἂν ἠρόμην πόνον.
 908 τίνος νόμου δὴ ταῦτά πρὸς χάριν λέγω;
 πόσις μὲν ἂν μοι κατθανόντος ἄλλος ἦν,
 καὶ παῖς ἀπ' ἄλλου φωτός, εἰ τοῦδ' ἤμπλακον,
 μητρὸς δ' ἐν ᾧ Αἰδου καὶ πατρὸς κεκευθότιον
 912 οὐκ ἔστ' ἀδελφὸς ὅστις ἂν βλάστοι ποτέ.
 τοιῷδε μέντοι σ' ἐκπροτιμήσας ἐγὼ
 νόμῳ,] Κρέοντι ταῦτ' ἔδοξ' ἀμαρτάνειν
 καὶ δεινὰ τολμᾶν, ὦ κασίγνητον κἀρα.
 916 καὶ νῦν ἄγει με διὰ χερῶν οὕτω λαβὼν
 ἄλεκτρον, ἀνυμέναιον, οὔτε του γάμου
 μέρος λαχοῦσαν οὔτε παιδείου τροφῆς
 ἀλλ' ὥδ' ἔρημος πρὸς φίλων ἢ δῦσμορος
 920 ζῶσ' εἰς θανόντων ἔρχομαι κατασκαφᾶς·
 ποῖαν παρεξελθοῦσα δαιμόνων δίκην;
 τί χρή με τὴν δύστηνον εἰς θεοὺς ἔτι
 βλέπειν; τί ν' αὐδᾶν ξυμμάχων; ἐπεὶ γε δὴ
 924 τὴν δυσσέβειαν εὐσεβοῦς' ἐκτησάμην.

925 ἀλλ' εἰ μὲν οὖν τάδ' ἐστὶν ἐν θεοῖς καλά,
παθόντες ἂν ξυγγυνοῖμεν ἡμαρτηκότες·
εἰ δ' οἷδ' ἁμαρτάνουσι, μὴ πλείω κακά

928 πάθοιεν ἢ καὶ δρῶσιν ἐκδίκως ἐμέ.

ΧΟΡ. ἔτι τῶν αὐτῶν ἀνέμων αὐταὶ
ψυχῆς ῥίπαὶ τήνδε γ' ἔχουσιν.

ΚΡΕ. τοιγὰρ τούτων τοῖσιν ἄγουσιν
932 κλαύμαθ' ὑπάρξει βραδυτήτος ὑπερ.

ΑΝΤ. οἴμοι, θανάτου τοῦτ' ἐγγυτάτω
τοῦπος ἀφίκται.

ΧΟΡ. θαρσεῖν οὐδὲν παραμυθοῦμαι
936 μὴ οὐ τάδε ταύτη κατακυροῦσθαι.

ΑΝΤ. ὦ γῆς Θήβης ἄστρ' πατρῶον
καὶ θεοὶ προγενεῖς,
ἄγομαι δὴ κούκετι μέλλω.

940 λεύσσετε Θήβης τὴν κοιρανιδᾶν
μούνην λαιπὴν,
οἷα πρὸς οἶων ἀνδρῶν πάσχω,
τὴν εὐσεβίαν σεβίσασα.

944 ΧΟΡ. Ἔτλα καὶ Δανάας οὐράνιον φῶς
(στροφὴ α.)

ἀλλάξαι δέμας ἐν χαλκοδέτοις αὐλαῖς·
κρυπτομένα δ' ἐν τυμβήρει θαλάμῳ κατεζεύχθη·

948 καίτοι καὶ γενεᾷ τίμιος, ὦ παῖ, παῖ,
καὶ Ζηνὸς ταμιεύεσκε γονὰς χρυσορύτους.
ἀλλ' ἅ μοιριδία τις δύνασις δεινὰ·

952 οὐτ' ἂν νιν ὄλβος οὐτ' Ἄρης, οὐ πύργος, οὐχ
ἀλίκτυποι

κελαιναὶ νᾶες ἐκφύγοιεν
ζεύχθη δ' ὀξύχολος παῖς ὁ Δρύαντος, (ἀντι-
στροφὴ α.)

956 Ἡδωνῶν βασιλεύς, κερτομίοις ὀργαῖς,
ἐκ Διονύσου πετρώδει κατάφαρκτος ἐν δεσμῷ.
οὕτω τᾶς μανίας δεινὸν ἀποστάζει

960 ἀνθηρὸν τὸ μένος. κείνος ἐπέγνω μανίαις
ψαύων τὸν θεὸν ἐν κερτομίοις γλώσσαις.
παύεσκε μὲν γὰρ ἐνθέους γυναικας εὐῖόν τε πῦρ,
964 φιλαύλους τ' ἠρέθιζε Μούσας.

παρὰ δὲ Κυανεᾶν πελαγέων διδύμων πετρᾶν
(στροφὴ β.)

- 646 τί τόνδ' ἂν εἴποις ἄλλο πλὴν αὐτῷ πόνοις
 φῦσαι, πολὺν δὲ τοῖσιν ἐχθροῖσιν γέλων;
 648 μὴ νῦν ποτ', ὦ παῖ, τὰς ὑφ' ἡδονῆς φρένας
 γυναικὸς οὐνεκ' ἐκβάλης, εἰδὼς ὅτι
 ψυχρὸν παραγκάλισμα τοῦτο γίγνεται,
 γυνὴ κακὴ ξύνευνος ἐν δόμοις. τί γὰρ
 652 γένοιτ' ἂν ἔλκος μεῖζον ἢ φίλος κακός;
 ἀλλὰ πτύσας ὥσεί τε δυσμενῇ μέθης
 τὴν παῖδ' ἐν Αἰδοῦ τήνδε νυμφεύειν τινί.
 ἐπεὶ γὰρ αὐτὴν εἶλον ἐμφανῶς ἐγὼ
 656 πόλεως ἀπιστήσασαν ἐκ πάσης μόνην,
 ψευδῇ γ' ἐμαυτὸν οὐ καταστήσω πόλει,
 ἀλλὰ κτενῶ. πρὸς ταῦτ' ἐφυμνείτω Δία
 ξύναιμον. εἰ γὰρ δὴ τά γ' ἐγγενῇ φύσει
 660 ἄκοσμα θρέψω, κάρτα τοὺς ἔξω γένους.
 ἐν τοῖς γὰρ οἰκείοιςιν ὅστις ἔστ' ἀνὴρ
 χρηστός, φανεῖται καὶ πόλει δίκαιος ὢν.
 ὅστις δ' ὑπερβὰς ἢ νόμους βιάζεται,
 664 ἢ τυνυπιτάσσειν τοῖς κρατοῦσιν ἐννοεῖ.
 οὐκ ἔστ' ἐπαίνου τοῦτον ἐξ ἐμοῦ τυχεῖν.
 ἀλλ' ὃν πόλις στήσειε, τοῦδε χρὴ κλύειν,
 καὶ σμικρὰ καὶ δίκαια, καὶ τάναντία.
 668 καὶ τοῦτον ἂν τὸν ἄνδρα θαρσοίην ἐγὼ
 καλῶς μὲν ἄρχειν, εὔ δ' ἂν ἄρχεσθαι θέλειν,
 δορός τ' ἂν ἐν χειμῶνι προστεταγμένον
 μένειν δίκαιον καγαθὸν παραστάτην.
 672 ἀναρχίας δὲ μεῖζον οὐκ ἔστιν κακόν.
 αὕτη πόλεις τ' ὄλλυσιν, ἥ δ' ἀναστάτους
 οἴκους τίθησιν· ἥδε συμμάχου δορός
 τροπὰς καταρρήγνυσσι τῶν δ' ὀρθουμένων
 676 σώζει τὰ πολλὰ σύμαθ' ἢ πειθαρχία.
 οὕτως ἀμυντέ ἐστὶ τοῖς κοσμουμένοις,
 κοῦτοι γυναικὸς οὐδαμῶς ἥσσητέα.
 κρεῖσσον γάρ, εἶπερ δεῖ, πρὸς ἀνδρὸς ἐκπείσειν,
 680 κοῦκ ἂν γυναικῶν ἥσσονες καλοίμεθ' ἂν.
 ΧΟΡ. ἡμῖν μὲν, εἰ μὴ τῷ χρόνῳ κεκλήμεθα,
 λέγειν φρονούντως ὢν λέγεις δοκεῖς πέρι.
 ΑἴΜ. πάτερ, θεοὶ φύουσιν ἀνθρώποις φρένας
 684 πάντων ὅς' ἐστὶ χρημάτων ὑπέρτατον.
 ἐγὼ δ' ὅπως σὺ μὴ λέγεις ὀρθῶς τάδε;

- 686 οὐτ' ἂν δυνάιμην, μίτ' ἐπισταίμην λέγειν·
γένοιτο μέντ' ἂν χιτῶν καλῶς ἔχον.
- 688 σοῦ δ' οὖν πέφυκα πάντα προσκοπεῖν ὅσα
λέγει τις, ἢ πράσσει τις, ἢ ψέγειν ἔχει.
τὸ γὰρ σὸν ὄμμα δεινὸν ἀνδρὶ δημότῃ
λόγοις τοιούτοις, οἷς σὺ μὴ τέρπει κλύων·
- 692 ἐμοὶ δ' ἀκούειν ἔσθ' ὑπὸ σκότου τάδε,
τὴν παῖδα ταύτην οἷ' ὀδύρεται πόλις,
πασῶν γυναικῶν ὡς ἀναξιώτατη
κάκιστ' ἀπ' ἔργων εὐκλεεστάτων φθίνει·
- 696 “ἦ τις τὸν αὐτῆς αὐτάδε λφον ἐν φοναῖς
πεπτῶτ' ἄθραπτον μήθ' ὑπ' ὀμηστῶν
κυνῶν
εἶας' ὀλέσθαι, μήθ' ὑπ' οἰωνῶν τινός·
οὐχ ἦδε χρυσῆς ἀξία τιμῆς λαχεῖν;”
- 700 τοιάδ' ἐρεμνὴ σίγ' ἐπέρχεται φάτις.
ἐμοὶ δὲ σοῦ πράσσοντος εὐτυχῶς, πάτερ,
οὐκ ἔστιν οὐδὲν κτῆμα τιμιώτερον.
τί γὰρ πατὴρ θάλλοντος εὐκλείας τέκνοις
- 704 ἄγαλμα μεῖζον, ἢ τί πρὸς παίδων πατρί;
μὴ νυν ἐν ἡθος μοῦνον ἐν σαρτῷ φόρει,
ὡς φῆς σύ, κούδεν ἄλλο, τοῦτ' ὀρθῶς ἔχειν.
ὅστις γὰρ αὐτὸς ἢ φρονεῖν μόνος δοκεῖ,
- 708 ἢ γλῶσσαν, ἢν οὐκ ἄλλος, ἢ ψυχὴν ἔχειν,
οὗτοι διαπτυχθέντες ὤφθησαν κενοί.
ἀλλ' ἀνδρα, κεῖ τις ἢ σοφός, τὸ μανθάνειν
πόλλ' αἰσχροὺς οὐδέν, καὶ τὸ μὴ τείνειν ἄγαν.
- 712 ὅρῃς παρὰ ρείθροισι χειμάρροισι ὅσα
δένδρων ὑπέκει, κλῶνας ὡς ἐκσφύζεται·
τὰ δ' ἀντιτείνοντ' αὐτόπρεμν' ἀπόλλυται.
αὐτῶς δὲ ναὸς ὅστις ἐγκρατῇ πόδα
- 716 τείνας ὑπέκει μηδέν, ὑπτίοις κάτω
στρέψας τὸ λοιπὸν σέλμασιν ναυτίλλεται.
ἀλλ' εἴκε θυμῷ καὶ μετὰστασιν δίδου.
γνώμη γὰρ εἴ τις καπ' ἐμοῦ νεωτέρου
- 720 πρόσεστι, φήμ' ἔγωγε πρεσβεύειν πολὺ
φῦναι τὸν ἀνδρα πάντ' ἐπιστήμης πλέων·
εἰ δ' οὖν, φιλεῖ γὰρ τοῦτο μὴ ταύτῃ ρέπειν,
καὶ τῶν λεγόντων εὖ καλὸν τὸ μανθάνειν.
- 724 ΧΟΡ. ἀναξ, σέ τ' εἰκός, εἴ τι καίριον λέγει,

725 μαθεῖν, σέ τ' αὖ τοῦδ'· εὖ γὰρ εἴρηται διπλῇ.

ΚΡΕ. οἱ τηλικοῖδε καὶ διδασξόμεσθα δὴ
φρονεῖν ὑπ' ἀνδρὸς τηλικοῦδε τὴν φύσιν;

728 ΑΙΜ. μηδὲν τὸ μὴ δίκαιον· εἰ δ' ἐγὼ νέος,
οὐ τὸν χρόνον χρὴ μᾶλλον ἢ τάργα σκοπεῖν.

ΚΡΕ. ἔργον γάρ ἐστι τοὺς ἀκοσμοῦντας
σέβειν;

ΑΙΜ. οὐδ' ἂν κελεύσαιμ' εὐσεβεῖν εἰς τοὺς
κακοὺς.

732 ΚΡΕ. οὐχ ἦδε γὰρ τοιαῶδ' ἐπέληπται νόσῳ;

ΑΙΜ. οὐ φησι Θήβης τῇσδ' ὁμόπτολις λεώς.

ΚΡΕ. πόλις γὰρ ἡμῖν ἀμὲ χρὴ τάσσειν ἐρεῖ;

ΑΙΜ. ὁρᾷς τόδ' ὥς εἴρηκας ὥς ἄγαν νέος;

736 ΚΡΕ. ἄλλῳ γὰρ ἢ 'μοὶ χρὴ με τῇσδ' ἄρχειν
χθονός;

ΑΙΜ. πόλις γὰρ οὐκ ἔσθ' ἥτις ἀνδρός ἐσθ'
ένός.

ΚΡΕ. οὐ τοῦ κρατοῦντος ἡ πόλις νομίζεται;

ΑΙΜ. καλῶς ἐρήμης γ' ἂν σὺ γῆς ἄρχοις μόνος.

740 ΚΡΕ. ὅδ', ὥς ἔοικε, τῇ γυναικὶ συμμαχεῖ.

ΑΙΜ. εἶπερ γυνὴ σὺ' σοῦ γὰρ οὖν προκῆδομαι.

ΚΡΕ. ὦ παγκάκιστε, διὰ δίκης ἰὼν πατρί;

ΑΙΜ. οὐ γὰρ δίκαιά σ' ἐξαμαρτάνονθ' ὄρω.

744 ΚΡΕ. ἀμαρτάνω γὰρ τὰς ἐμὰς ἀρχὰς σέβων;

ΑΙΜ. οὐ γὰρ σέβεις, τιμάς γε τὰς θεῶν πατῶν.

ΚΡΕ. ὦ μιάρὸν ἥθος καὶ γυναικὸς ὕστερον.

ΑΙΜ. οὐ κἄν ἔλοις ἥσσω γε τῶν αἰσχυρῶν ἐμέ.

748 ΚΡΕ. ὁ γοῦν λόγος σοι πᾶς ὑπὲρ κείνης ὀδε.

ΑΙΜ. καὶ σοῦ γε κάμου, καὶ θεῶν τῶν νερτέρων.

ΚΡΕ. ταύτην ποτ' οὐκ ἔσθ' ὥς ἐτιζῶσαν γαμεῖς.

ΑΙΜ. ἦδ' οὖν θανεῖται, καὶ θανοῦσ' ὀλεῖ τινά.

752 ΚΡΕ. ἡ κάπαπειλῶν ὥδ' ἐπεξέρχει θρασύς;

ΑΙΜ. τίς δ' ἔστ' ἀπειλὴ πρὸς κενὰς γνώμας
λέγειν;

ΚΡΕ. κλαίων φρενώσεις, ὧν φρενῶν αὐτὸς
κενός.

ΑΙΜ. εἰ μὴ πατὴρ ἦσθ', εἶπον ἄν σ' οὐκ εὖ
φρονεῖν.

756 ΚΡΕ. γυναικὸς ὧν δούλευμα, μὴ κώτιλλέ με.

ΑΙΜ. βούλει λέγειν τι, καὶ λέγων μηδὲν κλύειν;

758 KPE. ἄληθες; ἀλλ' οὐ, τόνδ' Ὀλυμπον, ἴσθ' ὅτι,
χαίρων ἐπὶ ψόγοισι δειννάσεις ἐμέ.

760 ἄγετε τὸ μῖσος, ὥς κατ' ὄμματ' αὐτίκα
παρόντι θνήσκῃ πλησία τῷ νυμφίῳ.

AIM. οὐ δὴτ' ἔμοιγε, τοῦτο μὴ δόξης ποτέ,
οὐθ' ἢδ' ὀλεῖται πλησία, σύ τ' οὐδαμὰ
764 τοῦμόν προσόψει κρατ' ἐν ὀφθαλμοῖς ὄρων,
ὥς τοῖς θέλουσι τῶν φίλων μαίνει ξυνών.

XOP. ἀνὴρ, ἄναξ, βέβηκεν ἐξ ὀργῆς ταχύς·
νοῦς δ' ἐστὶ τηλικούτος ἀλγήσας βαρύς.

768 KPE. δράτῳ φρονεῖτω μείζον ἢ κατ' ἀνδρ' ἰών·
τὰ δ' οὖν κόρα τάδ' οὐκ ἀπαλλάξει μόρου.

XOP. ἄμφω γὰρ αὐτὰ καὶ κατακτεῖναι νοεῖς;

KPE. οὐ τήν γε μὴ θιγοῦσαν. εὖ γὰρ οὖν
λέγεις.

772 XOP. μόρῳ δὲ ποίῳ καὶ σφε βουλεύει κτανεῖν;

KPE. ἄγων ἔρημος ἐνθ' ἂν ἢ βροτῶν στίβος,
κρύψῳ πετρώδει ζῶσαν ἐν κατώρυνχι,
φορβῆς τοσοῦτον, ὥς ἄγος, μόνον προθείς,

776 ὅπως μίasma πᾶσ' ὑπεκφύγῃ πόλις.
κάκεϊ τὸν Ἀιδην, ὃν μόνον σέβει θεῶν,
αἰτουμένη που τεύξεται τὸ μὴ θανεῖν,
ἢ γινώσεται γοῦν ἀλλὰ τηνικαῦθ', ὅτι

780 πόνος περισσός ἐστι τὰν Ἀιδου σέβειν.

XOP. Ἔρωσ ἀνίκατε μάχαν, (στροφή.)

Ἔρωσ, ὅς ἐν κτήμασι πίπτεις,

784 ὅτ' ἐν μαλακαῖς παρειαῖς νεάνιδος ἐννυχεύεις·
φοιτᾷς δ' ὑπερπόντιος ἐν τ' ἀγρονόμοις αὐλαῖς,
καὶ σ' οὐτ' ἀθανάτων φύξιμος οὐδέεις

788 οὐθ' ἀμερίων ἐπ' ἀνθρώπων, ὃ δ' ἔχων μέμνηεν.
σὺ καὶ δικαίων ἀδίκους (αντιστροφή.)

792 φρένας παρασπᾶς ἐπὶ λῶβᾳ,
σὺ καὶ τόδε νεῖκος ἀνδρῶν ξύναιμον ἔχεις
ταράξας·

796 νικᾷ δ' ἐναργῆς βλεφάρων ἡμερος εὐλέκτρον
νύμφας, τῶν μεγάλων πάρεδρος ἐν ἀρχαῖς

800 θεσμῶν· ἄμαχος γὰρ ἐμπαίζει θεὸς Ἀφροδίτα.

νῦν δ' ἤδη γὰρ καὶ τοὺς θεσμῶν

- 802 ἔξω φέρομαι τάδ' ὀρώων, ἴσχειν δ'
οὐκέτι πηγᾶς δύναμαι δακρύων,
804 τὸν παγκοίταν ὅθ' ὀρώ θάλαμον
τὴνδ' Ἀντιγόνην ἀνύτουσαν.

ΑΝΤ. Ὀρᾷτ' ἔμ', ὦ γὰρ πατρίας πολῖται,
τὰν νεάταν ὁδὸν (στροφὴ Ἀ.)
808 στείχουσιν, νέατον δὲ φέγγος λεύσσουσιν
ἁελίου,
κοῦποτ' αὖθις· ἀλλὰ μ' ὁ παγκοίτας Ἄιδας
ζῶσαν ἄγει

- τὰν Ἀχέροντος
812 ἄκταν, οὐθ' ὕμεναίων
ἔγκληρον, οὐτ' ἐπινύμφειός πώ μέ τις ὕμνος
816 ὕμνησεν, ἀλλ' Ἀχέροντι νυμφεύσω.

ΧΟΡ. οὐκοῦν κλεινὴ καὶ ἔπαινον ἔχουσ'
ἐς τόδ' ἀπέρχει κεῦθος νεκύων,
οὔτε φθινάσιν πληγεῖσα νόσοις
820 οὔτε ξιφέων ἐπίχειρα λαχοῦσ',
ἀλλ' αὐτόνομος, ζῶσα μόνῃ δὴ
θνατῶν Ἀΐδαν καταβήσει.

ΑΝΤ. ἤκουσα δὴ λυγροτάταν ὀλέσθαι (ἀντι-
824 τὰν Φρυγίαν ξέναν (στροφὴ Ἀ.)
Ταντάλου Σιπύλῳ πρὸς ἄκρῳ, τὰν, κισσὸς ὥς,
ἁτενῆς

- 828 πετραία βλάστα δάμασεν, καὶ νιν ὄμβροι τακο-
μέναν,
ὥς φάτις ἀνδρῶν,
χιών τ' οὐδαμὰ λείπει,
τέγγει δ' ὑπ' ὀφρύσι παγκλαύτοις δειράδας· ἃ με
832 δαίμων ὁμοιοιάταν κατευνάζει.

ΧΟΡ. ἀλλὰ θεός τοι καὶ θεογεννῆς,
ἡμεῖς δὲ βροτοὶ καὶ θνητογενεῖς.
836 καίτοι φθιμένων τοῖς ἰσοθέοις
ἔγκληρα λαχεῖν μέγ' ἀκοῦσαι.

ΑΝΤ. οἴμοι γε λῶμαι. τί με, πρὸς θεῶν πατρῶων,
840 οὐκ οἰχομέναν ὑβρίζεις, (στροφὴ Β.)
ἀλλ' ἐπίφαντον;
ὦ πόλις, ὦ πόλεως
πολυκτήμονες ἄνδρες·
844 ἰὼ Διρκαῖαι κρῆναι Θήβας τ'

- 845 εὐαρμάτου ἄλσος, ἔμπας
 ξυμμάρτυρας ὕμ' ἐπικτῶμαι,
 οἷα φίλων ἄκλαυτος, οἷοις νόμοις
 848 πρὸς ἔρμα τυμβόχωστον ἔρχομαι τάφου πο-
 ταινίου·

- ἰὼ δύστανος,
 οὐτ' ἐν βροτοῖς οὐτ' ἐν νεκροῖσιν
 852 μέτοικος, οὐ ζῶσιν, οὐ θανοῦσιν.
 ΧΟΡ. προβᾶσ' ἐπ' ἔσχατον θράσους
 ὑψηλὸν ἐς Δίκας βάθρον
 προσέπεσες, ὦ τέκνον, ποδοῖν.

- 856 πατρῶον δ' ἐκτίνεις τιν' ἄθλον.

ΑΝΤ. ἔψαυσας ἀλγεινοτάτας ἐμοὶ μερίμνας
 (ἀντιστροφὴ β').

- πατρὸς τριπόλιστον οἶκτον,
 τοῦ τε πρόπαντος
 860 ἀμετέρου πότμου
 κλεινοῖς. Λαβδακίδαισιν.
 ἰὼ ματρῶαι λέκτρων ἄται
 864 κοιμήματά τ' αὐτογέννητ'
 ἐμῷ πατρὶ δυσμόρῳ ματρός,
 οἷων ἐγὼ ποθ' ἅ ταλαίφρων ἔφυν·
 868 πρὸς οὓς ἀραῖος, ἄγαμος, ἄδ' ἐγὼ μέτοικος
 ἔρχομαι.

- ἰὼ δυσπότμων
 κασίγνητε γάμων κυρήσας,
 θανὼν ἔτ' οὔσαν κατήναρές με.
 872 ΧΟΡ. σέβειν μὲν εὐσέβειά τις,
 κράτος δ' ὅτῳ κράτος μέλει
 παραβατὸν οὐδαμῇ πέλει,
 σὲ δ' αὐτόγνωτος ὤλεσ' ὀργά.
 876 ΑΝΤ. ἄκλαυτος, ἄφιλος, ἀννόμεναιος (ἐπιδός.)
 ταλαίφρων ἄγομαι τάνδ' ἐτοίμαν ὁδόν.
 880 οὐκέτι μοι τόδε λαμπάδος ἱερὸν ὄμμα θέμις ὀρᾶν
 ταλαίνα,
 τὸν δ' ἐμὸν πότμον ἀδάκρυτον οὐδεὶς φίλων
 στενάζει.

ΚΡΕ. ἄρ' ἴστ', ἀοιδὰς καὶ γόους πρὸ τοῦ
 θανεῖν,

- 884 ὥς οὐδ' ἂν εἰς παύσαιτ' ἂν, εἰ χρεὴ λέγειν;

- 885 οὐκ ἄξεθ' ὥς τάχιστα, καὶ κατηρεφεῖ
 τύμβῳ περιπτύξαντες, ὥς εἶρηκ' ἐγώ,
 888 εἴτ' ἐν τοιαύτῃ ζῶσα τυμβεύειν στέγῃ·
 ἡμεῖς γὰρ ἄγνοοι τοῦπὶ τήνδε τὴν κόρην·
 μετοικίας δ' οὖν τῆς ἄνω στερήσεται.

- ΑΝΤ. ὦ τύμβος, ὦ νυμφεῖον, ὦ κατασκαφῆς
 892 οἴκησις ἀείφρονρος, οἱ πορεύομαι
 πρὸς τοὺς ἐμαντῆς, ὧν ἀριθμὸν ἐν νεκροῖς
 πλεῖστον δέδεκται Φερσέφασσ' ὀλωλότων·
 ὧν λοισθία ἔγω καὶ κάκιστα δὴ μακρῷ
 896 κάτειμι, πρίν μοι μοῖραν ἐξήκειν βίου.
 ἔλθοῦσα μέντοι κάρτ' ἐν ἐλπίσιν τρέφω
 φίλῃ μὲν ἤξιν πατρί, προσφιλῆς δὲ σοί,
 μῆτερ, φίλῃ δὲ σοί, κασίγνητον κἀρα·
 900 ἐπεὶ θανόντας αὐτόχειρ ὑμᾶς ἐγὼ
 ἔλουσα κακόσμησα κάπιτυμβίους
 χοᾶς ἔδωκα· νῦν δὲ, Πολύνεικες, τὸ σὸν
 δέμας περιστέλλουσα τοιάδ' ἄρννυμαι.
 904 καίτοι σέ γ' εὖ τίμησα τοῖς φρονουῖσιν εὖ.
 [οὐ γάρ ποτ' οὐτ' ἂν εἰ τέκνων μήτηρ ἔφυν
 οὐτ' εἰ πόσις μοι κατθανὼν ἐτήκετο,
 βίᾳ πολιτῶν τόνδ' ἂν ἠρόμην πόνον.
 908 τίνος νόμου δὴ ταῦτά πρὸς χάριν λέγω;
 πόσις μὲν ἂν μοι κατθανόντος ἄλλος ἦν,
 καὶ παῖς ἀπ' ἄλλου φωτός, εἰ τοῦδ' ἡμπλακον,
 μητρὸς δ' ἐν Ἄιδου καὶ πατρὸς κεκευθότιν
 912 οὐκ ἔστ' ἀδελφὸς ὅστις ἂν βλάστοι ποτέ.
 τοιῷδε μέντοι σ' ἐκπροτιμήσας ἐγὼ
 νόμῳ,] Κρέοντι ταῦτ' ἔδοξ' ἀμαρτάνειν
 καὶ δεινὰ τολμᾶν, ὦ κασίγνητον κἀρα.
 916 καὶ νῦν ἄγει με διὰ χειρῶν οὕτω λαβὼν
 ἄλεκτρον, ἀνυμέναιον, οὔτε του γάμου
 μέρος λαχοῦσαν οὔτε παιδείου τροφῆς
 ἀλλ' ὥδ' ἔρημος πρὸς φίλων ἢ δύσμορος
 920 ζῶσ' εἰς θανόντων ἔρχομαι κατασκαφᾶς·
 ποίαν παρεξελθοῦσα δαιμόνων δίκην;
 τί χρή με τὴν δύστηνον εἰς θεοὺς ἔτι
 βλέπειν; τίν' αὐδᾶν ξυμμάχων; ἐπεὶ γε δὴ
 924 τὴν δυσσέβειαν εὐσεβοῦς' ἐκτησάμην.

925 ἀλλ' εἰ μὲν οὖν τάδ' ἐστὶν ἐν θεοῖς καλὰ,
παθόντες ἂν ξυγγυνοῖμεν ἡμαρτηκότες·
εἰ δ' οἷδ' ἁμαρτάνουσι, μὴ πλείω κακὰ

928 πάθοιεν ἢ καὶ δρῶσιν ἐκδίκως ἐμέ.

ΧΟΡ. ἔτι τῶν αὐτῶν ἀνέμων αὐταὶ
ψυχῆς ῥίπαὶ τήνδε γ' ἔχουσιν.

ΚΡΕ. τοιγὰρ τούτων τοῖσιν ἄγουσιν
932 κλαύμαθ' ὑπάρξει βραδυτήτος ὑπερ.

ΑΝΤ. οἴμοι, θανάτου τοῦτ' ἐγγυτάτω
τούπος ἀφίκται.

ΧΟΡ. θαρσεῖν οὐδὲν παραμυθοῦμαι
936 μὴ οὐ τάδε ταύτῃ κατακυροῦσθαι.

ΑΝΤ. ὦ γῆς Θήβης ἄστρ' πατρῶον
καὶ θεοὶ προγενεῖς,
ἄγομαι δὴ κούκέτι μέλλω.

940 λεύσσετε Θήβης τὴν κοιρανιδᾶν
μούνην λαιπὴν,

οἷα πρὸς οἷων ἀνδρῶν πάσχω,
τὴν εὐσεβίαν σεβίσασα.

944 ΧΟΡ. Ἐτλα καὶ Δανάας οὐράνιον φῶς
(στροφὴ α.)

ἀλλάξαι δέμας ἐν χαλκοδέτοις αὐλαῖς·
κρυπτομένα δ' ἐν τυμβήρῃ θαλάμῳ κατεζεύχθη·

948 καίτοι καὶ γενεᾷ τίμιος, ὦ παῖ, παῖ,
καὶ Ζηνὸς ταμιεύεσκε γονὰς χρυσορύτους.

ἀλλ' ἅ μοιριδία τις δύναισις δεινά·

952 οὐτ' ἂν νιν ὄλβος οὐτ' Ἄρης, οὐ πύργος, οὐχ
ἀλίκτυποι

κελαιναὶ νᾶες ἐκφύγοιεν

ζεύχθη δ' ὀξύχολος παῖς ὁ Δρύαντος, (ἀντι-
στροφὴ α.)

956 Ἡδωνῶν βασιλεύς, κερτομίοις ὀργαῖς,
ἐκ Διονύσου πετρώδει κατάφαρκτος ἐν δεσμῷ.

οὕτω τὰς μανίας δεινὸν ἀποστάζει

960 ἀνθηρὸν τὸ μένος. κείνος ἐπέγνω μανίας

ψαύων τὸν θεὸν ἐν κερτομίοις γλώσσαις.

παύεσκε μὲν γὰρ ἐνθέους γυναῖκας εὐιὸν τε πῦρ,

964 φιλαύλους τ' ἠρέθιζε Μούσας.

παρὰ δὲ Κυνεᾶν πελαγέων διδύμων πετρᾶν
(στροφὴ β.)

- 968 ἀκταὶ Βοσπόριαι ἰδ' ὁ Θρηκῶν ἄξενος
Σαλμυδησσός. ἴν' ἀγχίπολις Ἄρης δισσοῖσι
Φινείδαις
εἶδεν ἀραῖον ἔλκος
- 972 ἀρακτὸν ἐξ ἀγρίας δάμαρτος
ἀλαδὸν ἀλαστόροισιν ὀμμάτων κύκλοις
ἄτερθ' ἐγχείων, ὑφ' αἵματηραῖς
- 976 χεῖρεσσι καὶ κερκίδων ἀκμαῖσιν.
κατὰ δὲ τακόμενοι μέλεοι μελέαν πάθαν (ἀντι-
στροφή β'.)
- 980 κλαῖον ματρός, ἔχοντες ἀνύμφευτον γονάν'
ἀ δὲ σπέρμα μὲν ἀρχαιογόνων ἄντας Ἐρεχθιδᾶν,
τηλεπόροις δ' ἐν ἀντροῖς
- 984 τράφη θυέλλαισιν ἐν πατρώαις
Βορεᾶς ἄμππος ὀρθόποδος ὑπὲρ πάγου
θεῶν παῖς· ἀλλὰ καπ' ἐκείνῃ
Μοῖραι μακραίωνες ἔσχον, ὦ παῖ.

ΤΕΙΡΕΣΙΑΣ.

- 988 Θήβης ἄνακτες, ἤκομεν κοινὴν ὁδὸν
δύ' ἐξ ἑνὸς βλέποντε· τοῖς τυφλοῖσι γὰρ
αὕτη κέλευθος ἐκ προσηγητοῦ πέλει.
- KPE. τί δ' ἔστιν, ὦ γεραῖε Τειρεσία, νέον;
- 992 TEI. ἐγὼ διδάξω· καὶ σὺ τῷ μάντει πιθοῦ.
KPE. οὐκουν πάρος γε σῆς ἀπεστάτουν
φρενός.
- TEI. τοιγὰρ δι' ὀρθῆς τήνδε ναυκληρεῖς πόλιν.
- KPE. ἔχω πεπονθὼς μαρτυρεῖν ὀνήσιμα.
- 996 TEI. φρόνει βεβῶς αὖ νῦν ἐπὶ ξυροῦ τύχης.
- KPE. τί δ' ἔστιν; ὥς ἐγὼ τὸ σὸν φρίσω
στόμα.
- TEI. γνώσει, τέχνης σημεῖα τῆς ἐμῆς κλύων.
εἰς γὰρ παλαιὸν θᾶκον ὀρνιθοσκόπον
- 1000 ἴζων, ἴν' ἦν μοι παντὸς οἰωνοῦ λιμήν,
ἀγνώτ' ἀκούω φθόγγον ὀρνίθων, κακῶ
κλάζοντας οἴστρω καὶ βεβαρβαρωμένῃ·
καὶ σπῶντας ἐν χηλαῖσιν ἀλλήλους φοναῖς
- 1004 ἔγων· πτερῶν γὰρ ροῖβδος οὐκ ἄσημος ἦν.
εὐθὺς δὲ δείσας ἐμπύρων ἐγευόμην
βωμοῖσι παμφλέκτοισιν· ἐκ δὲ θυμάτων

- 1007 Ἡφαιστος οὐκ ἔλαμπεν, ἀλλ' ἐπὶ σποδῷ
 1008 μυδῶσα κηκὶς μηρίων ἐτήκετο
 κᾶτυφε κἀνέπτυε, καὶ μετάρσιοι
 χολαὶ διεσπείροντο, καὶ καταρῥυεῖς
 μηροὶ καλυπτῆς ἐξέκειντο πιμελῆς.
 1012 τοιαῦτα παιδὸς τοῦδ' ἐμάνθανον πάρα
 φθίνοντ' ἀσήμεων ὀργίῳ μαντεύματα.
 ἐμοὶ γὰρ οὗτος ἡγεμὼν, ἄλλοις δ' ἐγώ.
 καὶ ταῦτα τῆς σῆς ἐκ φρενὸς νοσεῖ πόλις.
 1016 βωμοὶ γὰρ ἡμῖν ἐσχάrai τε παντελεῖς
 πλήρεις ὑπ' οἰωνῶν τε καὶ κυνῶν βορᾶς
 τοῦ δυσμόρου πεπτῶτος Οἰδίπου γύνου.
 κατ' οὐ δέχονται θυστάδας λιτὰς ἐτι
 1020 θεοὶ παρ' ἡμῶν οὐδὲ μηρίων φλόγα,
 οὐδ' ὄρνις εὐσήμους ἀπορροιβδεῖ βοάς,
 ἀνδροφθόρου βεβρωῖτες αἵματος λίπος.
 ταῦτ' οὖν, τέκνον, φρόνησον. ἀνθρώποισι γὰρ
 1024 τοῖς πᾶσι κοινόν ἐστι τοῦξαμαρτάνειν·
 ἐπεὶ δ' ἀμάρτη, κείνος οὐκέτ' ἐστ' ἀνὴρ
 ἄβουλος οὐδ' ἄνολβος, ὅστις ἐς κακὸν
 πεσὼν ἀκεῖται μὴδ' ἀκίνητος πέλει.
 1028 αὐθαδία τοι σκαϊότητ' ὀφλισκάνει.
 ἀλλ' εἵκε τῷ θανόντι μὴδ' ὀλωλότα
 κέντει. τίς ἄλκῃ τὸν θανόντ' ἐπικτανεῖν;
 εὖ σοι φρονήσας εὖ λέγω· τὸ μανθάνειν δ'
 1032 ἥδιστον εὖ λέγοντος, εἰ κέρδος λέγοι.
 ΚΡΕ. ὦ πρέσβυ, πάντες ὥστε τοξόται σκοποῦ
 τοξεύετ' ἀνδρὸς τοῦδε, κούδὲ μαντικῆς
 ἄπρακτος ὑμῖν εἰμι, τῶν δ' ὑπαὶ γένους
 1036 ἐξημπόλημαι κάκπεφόρτισμαι πάλαι.
 κερδαίνειτ', ἐμπολᾶτε τὸν πρὸς Σάρδεων
 ἤλεκτρον, εἰ βούλεσθε, καὶ τὸν Ἰνδικὸν
 χρυσόν· τάφῳ δ' ἐκείνον οὐχὶ κρύψετε,
 1040 οὐδ' εἰ θέλουσ' οἱ Ζηνὸς αἰετοὶ βορὰν
 φέρειν νιν ἀρπάζοντες ἐς Διὸς θρόνους,
 οὐδ' ὥς μίasma τοῦτο μὴ τρέσας ἐγὼ
 θάπτειν παρήσω κείνον. εὖ γὰρ οἶδ' ὅτι
 1044 θεοὺς μαίνειν οὔτις ἀνθρώπων σθένει.
 πίπτουσι δ', ὧ γεραῖε Τειρεσία, βροτῶν
 χοὶ πολλὰ δεινοὶ πτώματ' αἴσχυρ', ὅταν λόγους

1047 αἰσχροὺς καλῶς λέγωσι τοῦ κέρδους χάριν.

1048 ΤΕΙ. φεῦ·

ἄρ' οἶδεν ἀνθρώπων τις, ἄρα φράζεται, . . .

ΚΡΕ. τί χρῆμα; ποῖον τοῦτο πάγκοινον
λέγεις;

ΤΕΙ. ὅσῳ κράτιστον κτημάτων εὐβουλία;

ΚΡΕ. ὅσῳ περ, οἶμαι, μὴ φρονεῖν πλείστη
βλάβη.

1052 ΤΕΙ. ταύτης σὺ μέντοι τῆς νόσου πλήρης
ἔφυς.

ΚΡΕ. οὐ βούλομαι τὸν μάντιν ἀντειπεῖν
κακῶς.

ΤΕΙ. καὶ μὴν λέγεις, ψευδῇ με θεσπίζειν
λέγων.

ΚΡΕ. τὸ μαντικὸν γὰρ πᾶν φιλάργυρον γένος.

1056 ΤΕΙ. τὸ δ' ἐκ τυράννων αἰσχροκέρδειαν φιλεῖ.

ΚΡΕ. ἄρ' οἶσθα ταγούς ὄντας ἂν λέγῃς
λέγων;

ΤΕΙ. οἶδ'. ἐξ ἐμοῦ γὰρ τήνδ' ἔχεις σώσας
πόλιν.

ΚΡΕ. σοφὸς σὺ μάντις, ἀλλὰ τὰδικεῖν φιλῶν.

1060 ΤΕΙ. ὄρσεις με τὰκίνητα διὰ φρενῶν φράσαι.

ΚΡΕ. κίνει, μόνον δὲ μὴ 'πὶ κέρδεσιν λέγων.

ΤΕΙ. οὕτω γὰρ ἤδη καὶ δοκῶ τὸ σὸν μέρος.

ΚΡΕ. ὥς μὴ 'μπολήσων ἴσθι τὴν ἐμὴν φρένα.

1064 ΤΕΙ. ἀλλ' εὐ γέ τοι κάτισθι μὴ πολλοὺς ἔτι

τροχοὺς ἀμιλλητῆρας ἡλίου τελῶν,

ἐν οἷσι τῶν σῶν αὐτὸς ἐκ σπλάγχχνων ἓνα

νέκυν νεκρῶν ἀμοιβὸν ἀντιδοὺς ἔσει,

1068 ἀνθ' ὧν ἔχεις μὲν τῶν ἄνω βαλὼν κάτω,

ψυχὴν ἀτίμως ἐν τάφῳ κατοικίσας·

ἔχεις δὲ τῶν κάτωθεν ἐνθάδ' αὐθιγῶν

ἀμοιβρον, ἀκτέριστον, ἀνόσιον νέκυν.

1072 ὧν οὔτε σοὶ μέτεστιν οὔτε τοῖς ἄνω

θεοῖσιν, ἀλλ' ἐκ σοῦ βιάζονται τάδε.

τούτων σε λωβητῆρες ὑστεροφθόροι

λοχῶσιν "Αἰδου καὶ θεῶν Ἑρινύες,

1076 ἐν τοῖσιν αὐτοῖς τοῖσδε ληφθῆναι κακοῖς.

καὶ ταῦτ' ἄθρησον· εἰ κατηργυρωμένος

λέγω. φανεῖ γὰρ, οὐ μακροῦ χρόνου τριβή,

1079 ἀνδρῶν γυναικῶν σοῖς δόμοις κωκύματα.

1080 ἐχθραὶ δὲ πᾶσαι συνταράσσονται πόλεις
ὕσων σπαράγματ' ἥ κύνες καθήγισαν,
ἥ θῆρες, ἥ τις πτηνὸς οἰωνὸς, φέρων
ἀνόσιον ὁσμὴν ἐστίουχον ἐς πόλιν.

1084 τοιαῦτά σου, λυπεῖς γάρ, ὥστε τυξότης
ἀφῆκα θυμῷ καρδίας τοξεύματα
βέβαια, τῶν σὺ θάλπος οὐχ ὑπεκδραμεῖ.
ὦ παῖ, σὺ δ' ἡμᾶς ἄπαγε πρὸς δόμους, ἵνα

1088 τὸν θυμὸν οὗτος ἐς νεωτέρους ἀφῇ,
καὶ γυνῷ τρέφειν τὴν γλῶσσαν ἥσυχωτέραν
τὸν νοῦν τ' ἀμείνω τῶν φρενῶν, ἥ νῦν φέρει.

ΧΟΡ. ἀνῆρ, ἄναξ, βέβηκε δεινὰ θεσπίσας.

1092 ἐπιστάμεσθα δ', ἐξ οὗτου λευκὴν ἐγὼ
τὴνδ' ἐκ μελαίνης ἀμφιβάλλομαι τρίχα,
μή πώ ποτ' αὐτὸν ψεῦδος ἐς πόλιν λακεῖν.

ΚΡΕ. ἔγνωκα καὐτὸς καὶ ταράσσομαι φρένας.

1096 τό τ' εἰκαθεῖν γὰρ δεινόν· ἀντιστάντα δὲ
ἄτῃ πατάξαι θυμὸν ἐν δεινῷ πάρα.

ΧΟΡ. εὐβουλίας δεῖ, παῖ Μεινοικέως Κρέον.

ΚΡΕ. τί δήτα χρὴ δρᾶν; φράζε· πείσομαι δ'
ἐγώ.

1100 ΧΟΡ. ἐλθὼν κόρην μὲν ἐκ κατώρουχος στέγης
ἄνες· κτίσον δὲ τῷ προκειμένῳ τάφον.

ΚΡΕ. καὶ ταυτ' ἐπαινεῖς καὶ δοκεῖς παρεικαθεῖν;

ΧΟΡ. ὅσον γ', ἄναξ, τάχιστα. συντέμνουσι γὰρ

1104 θεῶν ποδώκεις τοὺς κακόφρονας βλάβαι.

ΚΡΕ. οἴμοι· μόλις μὲν, καρδίας δ' ἐξίσταμαι
τὸ δρᾶν· ἀνάγκη δ' οὐχὶ δυσμαχητέον.

ΧΟΡ. δρᾶ νυν τὰδ' ἐλθὼν, μηδ' ἐπ' ἄλλοισιν
τρέπε.

1108 ΚΡΕ. ὦδ' ὥς ἔχω στείχοιμ' ἄν· ἴτ' ἴτ' ὀπάονες
οἱ τ' ὄντες οἱ τ' ἀπόντες, ἀξίνας χεροῖν
ὀρμασθ' ἐλόντες εἰς ἐπόψιον τόπον.
ἐγὼ δ', ἐπειδὴ δόξα τῇδ' ἐπεστράφη,

1112 αὐτός τ' ἔδησα καὶ παρὼν ἐκλύσομαι.
δέδοικα γάρ, μὴ τοὺς καθεστῶτας νόμους
ἄριστον ἢ σφύζοντα τὸν βίον τελεῖν.

1116 ΧΟΡ. Πολυνῶνυμε, Καδμεΐας Νύμφας ἄγαλμα,
(στροφή ἁ.)

- 1117 καὶ Διὸς βαρυβρεμέτα γένος, κλυτὰν δς ἀμφ-
 ἔπεις
 1120 Ἴταλιαν, μέδεις δὲ
 παγκοίνοις Ἐλευσινίας
 Δηοῦς ἐν κόλποις,
 ὦ Βακχεῦ, Βακχᾶν ματρόπολιν Θήβαν
 ναιετῶν παρ' ὑγρῶν
 1124 Ἴσμηνοῦ ρεῖθρων, ἀγρίου τ'
 ἐπὶ σπορᾷ δράκοντος·
 σὲ δ' ὑπὲρ διλόφοιο πέτρας στέροψ ὄπωπε
 (ἀντιστροφή ἁ.)
 1128 λιγνύς, ξνθα Κωρύκiai Νύμφαι στίχουσι Βακ-
 χίδες,
 Κασταλίας τε νᾶμα·
 καί σε Νυσαίων ὀρέων
 κισσῆρεις ὄχθαι
 1132 χλωρά τ' ἀκτὰ πολυστάφυλος πέμπει
 ἀβρότων ἐπέων
 1136 εὐαζόντων Θηβαίας
 ἐπισκοποῦντ' ἀγνιάς·
 τὰν ἔκπαγλα τιμᾶς ὑπὲρ πασᾶν πόλεων
 ματρὶ σὺν κεραυνίᾳ· (στροφή β'.)
 1140 καὶ νῦν, ὥς βιαίας
 ἔχεται πάνδαμος ἀμὰ πόλις ἐπὶ νόσου,
 1144 μολεῖν καθαρσίῳ ποδὶ Παρνασίαν
 ὑπὲρ κλιτὺν, ἥ στονόεντα πορθμόν.
 ἰὼ πῦρ πνεόντων χοράγ' ἄστρων, νυχίων (ἀντι-
 1148 φθεγμάτων ἐπίσκοπε, στροφή β'.)
 παῖ Ζηνὸς γένεθλον,
 προφάνηθι Ναξίαις σαῖς ἅμα περιπόλοις
 Θυίαισιν, αἷ σε μαινόμεναι πάννυχοι
 1152 χορεύουσι, τὸν ταμίαν Ἰακχον.

ΑΓΓΕΛΟΣ.

- Κάδμου πάροιχοι καὶ δόμων Ἀμφίονος,
 1156 οὐκ ἔσθ' ὁποῖον στάντ' ἂν ἀνθρώπου βίον
 οὔτ' αἰνέσαιμ' ἂν οὔτε μεμψαίμην ποτέ.
 τύχη γὰρ ὀρθοῖ καὶ τύχη καταρρέπει
 τὸν εὐτυχοῦντα τὸν τε δυστυχοῦντ' αἰεί·
 1160 καὶ μάντις οὐδεὶς τῶν καθεστώτων βροτοῖς.

- 1161 Κρέων γὰρ ἦν ζηλωτὸς, ὥς ἐμοί, ποτέ,
σώσας μὲν ἐχθρῶν τήνδε Καδμείαν χθόνα,
λαβὼν τε χώρας παντελῇ μοναρχίαν
1164 εὐθυνε, θάλλων εὐγενεῖ τέκνων σπορᾷ·
καὶ νῦν ἀφεῖται πάντα. τὰς γὰρ ἡδονὰς
ὅταν προδῶσιν ἄνδρες, οὐ τίθημ' ἐγὼ
ζῆν τοῦτον, ἀλλ' ἐμψυχον ἡγοῦμαι νεκρόν.
1168 πλούτει τε γὰρ κατ' οἶκον, εἰ βούλει, μέγα,
καὶ ζῆ τύραννον σχῆμ' ἔχων· ἐὰν δ' ἀπῇ
τούτων τὸ χαίρειν, τᾶλλ' ἐγὼ καπνοῦ σκιᾶς
οὐκ ἂν πριαίμην ἀνδρὶ πρὸς τὴν ἡδονήν.
1172 ΧΟΡ. τί δ' αὖ τόδ' ἄχθος βασιλέων ἤκει
φέρων;
ΑΓ. τεθνᾶσιν· οἱ δὲ ζῶντες αἴτιοι θανεῖν.
ΧΟΡ. καὶ τίς φονεύει; τίς δ' ὁ κείμενος; λέγε.
ΑΓ. Αἴμων ὄλωλεν· αὐτόχειρ δ' αἰμάσσεται.
1176 ΧΟΡ. πότερ' πατρώας, ἢ πρὸς οἰκείας χερὸς;
ΑΓ. αὐτὸς πρὸς αὐτοῦ, πατρὶ μηνίσας φύνου.
ΧΟΡ. ὦ μάντι, τοῦπος ὥς ἄρ' ὀρθὸν ἦνυσας.
ΑΓ. ὥς ὧδ' ἐχόντων τᾶλλα βουλευεῖν πάρα.
1180 ΧΟΡ. καὶ μὴν ὁρῶ τάλαιναν Εὐρυδίκην ὁμοῦ
δάμαρτα τὴν Κρέοντος· ἐκ δὲ δωμαίων
ἦτοι κλύουσα παιδὸς ἢ τύχῃ πάρα.

ΕΥΡΥΔΙΚΗ.

- ὦ πάντες ἀστοί, τῶν λόγων ἐπρὸςθάμην
1184 πρὸς ἐξοδὸν στείχουσα, Παλλάδος θεᾶς
ὅπως ἰκοίμην εὐγμάτων προσήγορος.
καὶ τυγχάνω τε κλῆθρ' ἀνασπαστοῦ πύλης
χαλῶσα καὶ με φθόγγος οἰκείου κακοῦ
1188 βάλλει δι' ὧτων· ὑπτία δὲ κλίνομαι
δεῖσασα πρὸς δμῳαῖσι κάποπλήσσομαι.
ἀλλ' ὅστις ἦν ὁ μῦθος αὐθις εἶπατε·
κακῶν γὰρ οὐκ ἄπειρος οὖσ' ἀκούσομαι.
1192 ΑΓ. ἐγὼ, φίλῃ δέσποινα, καὶ παρῶν ἐρῶ,
κοῦδὲν παρήσω τῆς ἀληθείας ἔπος.
τί γάρ σε μαλθάσοιμ' ἂν ὦν ἐς ὕστερον
ψεῦσται φανούμεθ'; ὀρθὸν ἀλήθει' αἰί.
1196 ἐγὼ δὲ σὺ ποδαγὸς ἐσπόμην πόσει
πεδίου ἐπ' ἄκρον, ἐνθ' ἔκειτο νηλεὲς

- 1198 κυνοσπάρακτον σῶμα Πολυνείκους ἔτι
 καὶ τὸν μὲν, αἰτήσαντες ἐνοδῖαν θεὸν
 1200 Πλούτωνά τ' ὀργὰς εὐμενεῖς κατασχεθεῖν,
 λούσαντες ἀγνὸν λουτρόν, ἐν νεοσπάσιν
 θαλλοῖς δ' ἡ λέλειπτο συγκατήθομεν,
 καὶ τύμβον ὀρθόκρανον οἰκείας χθονὸς
 1204 χῶσαντες αὖθις πρὸς λιθόστρωτον κύρης
 νυμφεῖον Ἄιδου κοῖλον εἰσεβαίνομεν.
 φωνῆς δ' ἄπωθεν ὀρθίων κωκυμάτων
 κλύει τις ἀκτέριστον ἀμφὶ παστάδα,
 1208 καὶ δεσπότη Κρέοντι σημαίνει μολῶν·
 τῷ δ' ἀθλίας ἄσημα περιβαίνει βοῆς
 ἔρποντι μᾶλλον ἄσσον, οἰμῶξας δ' ἔπος
 ἴησι δυσθρήνητον, ὦ τάλας ἐγώ,
 1212 ἄρ' εἰμὶ μάντις; ἄρα δυστυχεστάτην
 κέλευθον ἔρπω τῶν παρελθουσῶν ὁδῶν;
 παιδός με σαίνει φθόγγος. ἀλλὰ, πρόσπολοι,
 ἴτ' ἄσσον ὠκεῖς, καὶ παραστάντες τάφῳ
 1216 ἀθρήσαθ', ἁρμόν χώματος λιθοσπαδῇ
 δύντες πρὸς αὐτὸ στόμιον, εἰ τὸν Αἴμονος
 φθόγγον συνήμ', ἡ θεοῖσι κλέπτομαι.
 τάδ' ἐξ ἀθύμου δεσπότην κελεύσμασιν
 1220 ἡθροῦμεν· ἐν δὲ λοισθίῳ τυμβεύματι
 τὴν μὲν κρεμαστὴν αὐχένος κατείδομεν,
 βρόχῳ μιτῶδει σινδόνης καθημμένην,
 τὸν δ' ἀμφὶ μέσση περιπετὴ προσκείμενον,
 1224 εὐνῆς ἀποιμῶζοντα τῆς κάτω φθορὰν
 καὶ πατρὸς ἔργα καὶ τὸ δύστηνον λέχος.
 ὁ δ' ὥς ὀρᾷ σφε, στυγνὸν οἰμῶξας ἔσω
 χωρεῖ πρὸς αὐτὸν κἀνακωκύσας καλεῖ,
 1228 ὦ τλήμων, οἶον ἔργον εἰργασαί; τίνα
 νοῦν ἔσχεις; ἐν τῷ ξυμφορᾶς διεφθάρης;
 ἔξελθε, τέκνον, ἰκέσιός σε λίσσομαι.
 τὸν δ' ἀγρίοις ὄσσοισι παπτήνας ὁ παῖς,
 1232 πτύσας προσώπῳ κούδεν ἀντειπὼν, ξίφους
 ἔλκει διπλοῦς κνώδοντας· ἐκ δ' ὀρμωμένου
 πατρὸς φυγαῖσιν ἤμπλακ'· εἴθ' ὁ δῦσμορος
 αὐτῷ χολωθείς, ὥσπερ εἶχ', ἐπενταθείς
 1236 ἤρεισε πλευραῖς μέσσον ἔγχος, ἐς δ' ὑγρὸν
 ἀγκῶν' ἔτ' ἐμφρῶν παρθένην προσπτύσσεται·

1238 καὶ φυσιῶν ὀξεῖαν ἐκβάλλει πνοὴν
λευκῇ παρειᾷ φοινίου σταλάγματος.

1240 κείται δὲ νεκρὸς περὶ νεκρῶ, τὰ νυμφικὰ
τέλη λαχὼν δέλαιος εἶν' Αἰδου δόμοις,
δείξας ἐν ἀνθρώποισι τὴν ἀβουλίαν
ὥσφ' μέγιστον ἀνδρὶ πρόσκειται κακόν.

1244 ΧΟΡ. τί τοῦτ' ἂν εἰκάσειας; ἡ γυνὴ πάλιν
φρουδῇ, πρὶν εἰπεῖν ἐσθλὸν ἢ κακὸν λόγον.

ΑΓ. καὺτὸς τεθάμβηκ'· ἐλπίσιν δὲ βύσκομαι,
ἄχῃ τέκνου κλύουσιν ἐς πόλιν γόους

1248 οὐκ ἀζιώσειν, ἀλλ' ὑπὸ στέγης ἔσω
δμωαῖς προθήσειν πένθος οἰκεῖον στένειν.
γνώμης γὰρ οὐκ ἄπειρος, ὥσθ' ἁμαρτάνειν.

ΧΟΡ. οὐκ οἶδ'· ἐμοὶ δ' οὖν ἦ τ' ἄγαν σιγὴ
βαρὺν

1252 δοκεῖ προσεῖναι χῆ μάτην πολλὴ βοή.

ΑΓ. ἀλλ' εἰσόμεσθα, μή τι καὶ κατάσχετον
κρυφῇ καλύπτει καρδίᾳ θυμουμένην,
δόμους παραστείχοντες. εὖ γὰρ οὖν λέγεις.

1256 καὶ τῆς ἄγαν γὰρ ἐστὶ που σιγῆς βάρος.

ΧΟΡ. καὶ μὴν ὃδ' ἄναξ αὐτὸς ἐφήκει
μνημ' ἐπίσημον διὰ χειρὸς ἔχων,
εἰ θέμις εἰπεῖν, οὐκ ἀλλοτρίαν

1260 ἄτην, ἀλλ' αὐτὸς ἁμαρτῶν.

ΚΡΕ. Ἰὼ φρενῶν δυσφρόνων ἁμαρτήματα
στερεὰ θανατοῦντ'. (στροφὴ α.)
ὦ κτανόντας τε καὶ

1264 θανόντας βλέποντες ἐμφυλίους.

ὦμοι ἐμῶν ἄνολβα βουλευμάτων.
ἰὼ παῖ, νέος νέφ' ξὺν μόρῳ,
αἰαῖ αἰαῖ,

1268 ἔθανες, ἀπελύθης,
ἐμαῖς οὐδὲ σαῖσι δυσβουλίαις.

ΧΟΡ. οἴμ' ὥς ἔοικας ὀψὲ τὴν δίκην ἰδεῖν.

ΚΡΕ. οἴμοι, (στροφὴ β.)

1272 ἔχω μαθὼν δέλαιος· ἐν δ' ἐμῷ κάρῃ
θεὸς τότ' ἄρα τότε μέγα βάρος μ' ἔχων
ἐπαισεν, ἐν δ' ἔσεισεν ἀγρίαις ὁδοῖς,
οἴμοι λακπάτητον ἀντρέπων χαράν.

1276 φεῦ φεῦ, ὦ πόνοι βροτῶν δύσπονοι.

1317 ΚΡΕ. ὦμοι μοι, τάδ' οὐκ ἐπ' ἄλλον βροτῶν
ἐμᾶς ἀρμόσει ποτ' ἐξ αἰτίας. (στροφή δ.)

ἐγὼ γάρ σ' ἐγὼ ἔκανον, ὦ μέλεος,
1320 ἐγώ, φάμ' ἔτυμον, ἰὼ πρόσπολοι,
ἀπάγετέ μ' ὅτι τάχος, ἄγετέ μ' ἐκποδών,

1324 τὸν οὐκ ὄντα μᾶλλον ἢ μηδένα.

ΧΟΡ. κέρδη παραινεῖς, εἴ τι κέρδος ἐν κακοῖς·
βράχιστα γὰρ κράτιστα τὰν ποσὶν κακά.

1328 ΚΡΕ. ἴτω ἴτω, (ἀντιστροφή γ')

φανήτω μόρων ὁ κάλλιστ' ἐμῶν
ἐμοὶ τερμίαν ἄγων ἀμέραν

1332 ὕπατος· ἴτω ἴτω,
ὅπως μηκέτ' ἄμαρ ἄλλ' εἰσίδω.

ΧΟΡ. μέλλοντα ταῦτα. τῶν προκειμένων τι
χρῇ

πράσσειν. μέλει γὰρ τῶνδ' ὅτοισι χρῇ μέλιν.

1336 ΚΡΕ. ἀλλ' ὦν ἐρῶμαι, ταῦτα συγκατηυξάμην.

ΧΟΡ. μή νυν προσεύχου μηδέν· ὥς πεπρω-
μένης

οὐκ ἔστι θνητοῖς συμφορᾶς ἀπαλλαγῇ.

ΚΡΕ. ἄγοιτ' ἂν μάταιον ἄνδρ' ἐκποδών,
(ἀντιστροφή δ')

1340 δς, ὦ παῖ, σέ τ' οὐχ ἐκὼν κατέκανον,
σέ τ' αὖ τάνδ'. ὦμοι μέλεος, οὐδ' ἔχω

1344 ὅπα πρὸς πότερον ἴδω πᾶ καὶ θῶ· πάντα γὰρ
λέχρια τὰν χεροῖν, τὰ δ' ἐπὶ κρατὶ μοι
πότμος δυσκόμιστος εἰσήλατο.

1348 ΧΟΡ. πολλῶ τὸ φρονεῖν εὐδαιμονίας
πρῶτον ὑπάρχει· χρῇ δὲ τά γ' εἰς θεοὺς
μηδὲν ἀσεπτεῖν· μεγάλοι δὲ λόγοι
μεγάλας πληγὰς τῶν ὑπεραύχων

1352 ἀποτίσαντες
γῆραι τὸ φρονεῖν ἐδίδαξαν.

INTRODUCTION.

1. It was from *Æschylus* in the *Seven against Thebes*, that *Sophocles* derived the first, merely general, outline of the story of *Antigone*, and the inducement to work it up into a substantive tragedy; and there are individual thoughts and turns of expression in our play which remind us here and there of that work of his master. In *Æschylus*, a messenger announces that the *Argives*, who have already been long beleaguering the city, are on the point of making a general attack, in the hope of carrying it by storm. *Eteocles* accordingly stations six champions at six of the gates of *Thebes*, himself at the seventh prepared to encounter his brother. He departs for this purpose, and ere long the messenger brings tidings of the decisive victory won by the *Thebans* at the six gates, and of the fall of the brothers, each by the other's hand, at the seventh. Close upon this announcement, the dead bodies of the brothers are brought on the stage, followed by *Antigone* and *Ismene*, who, together with a train of mourners, set up the death-wail. This is broken off by the coming of a herald, who announces as the decree of the *δήμου πρόβουλοι τῆς Καδμείας χθόνος*, that *Eteocles* shall receive honourable interment, but *Polynices*, as the enemy of his country, shall be cast out to the birds of prey. *Antigone* tells him to his face that she will not heed the prohibition, whereupon the herald with a threat departs; but the *Chorus*, falling into two semi-choruses, and ranging itself, part with *Antigone* for *Polynices*, part with *Ismene* for *Eteocles*, proceeds at once to perform the obsequies for the two brothers respectively.

With the solemn funeral procession the drama closes, and the trilogy *Οἰδιποδία* receives its satisfactory completion:—the brothers are united in their death, and by loving hands consigned to their last resting-place with fitting honours and undisturbed obsequies. The prohibition leads to no ulterior consequences, and only serves to put an end to the wailings of the sisters, and to effect the removal of the corpses from the stage: and without a conflict, piety and the rights of humanity triumph over the heartless demands of an authority unconnected with the fallen by propinquity and natural affection.

In this groundwork of the drama, there was much that *Sophocles*

would find himself obliged to cast into an essentially new shape. Here, at the outset of the play, Eteocles is already interred by the pious care of his relations (note on v. 24): the prohibition—which in Æschylus is made with an ideal haste to follow immediately on the death of the brothers, whose remains are forthwith brought on the stage—is issued, not by the πρόβουλος, but by the uncle of Polynices—who as successor to the throne is unknown to Æschylus—the penalty being death by stoning in the sight of all the people, of which also Æschylus is silent. During the night, the enemy has broken up and taken to flight; and forthwith proclamation has been made of the prohibition, so that, this being anterior to the opening of our play, Antigone cannot declare her purpose to the herald himself. Instead of this, she comes on the stage, her resolution fully formed, in defiance of its perilous consequences, of which she is fully aware; and before Creon and the Chorus can even rightly credit the possibility of resistance from any quarter, she has accomplished the pious work. And this, not, as in Æschylus, in conjunction with Theban maidens, of whom the Chorus there consists, but left entirely to her own resources; so that the noble self-reliance and lofty heroism of her character are thus made all the more prominent above the feebler characters by which she is environed.

Thus, notwithstanding the manifest influence of the closing scene of the Seven against Thebes, our magnificent poem remains the full, undivided property of the Poet, whom we may, in this qualified sense, call, with the ancients, the scholar of Æschylus. If now we carry our view backwards to the ante-Attic poets, no where either in Epic or Lyric poetry do we come upon any traces of our fable: rather, there are manifest indications that it was unknown to the ancient tradition.

In the original story of the War of the Theban Brothers, there is no mention either of the withholding the rites of sepulture from the fallen Argives generally, and the pious interposition by which the Athenian hero vindicated the honour of the νόμοι κοινοὶ Ἑλλάδος (*Introduction* to CEd. Col. p. vi.), or of any peculiar indignity put upon the lifeless remains of Polynices. Both these are fictions of a later age, and originated in the aversion which the Athenians had for the coarse sentiments and rude manners for which their neighbours, the Boeotians, stood in ill-repute; both introduced into the poetical version of the story by none other than Æschylus of Eleusis, in whose Ἐλευσίνιοι Theseus was represented as carrying his point for the interment of the fallen chiefs and their followers by mild expostulation, whereas the story as afterwards told in Athens was, that he conquered in a battle fought for this cause, and enforced the observance of the dictates of humanity: cf. Herodot. ix. 27. Plutarch Theb. 29. Pindar, the contemporary of Æschylus, knows the seven funeral pyres for the seven hosts and their chiefs at the seven gates; the place also of the burning, outside of Thebes, was called Ἐνὰ Πυραί, cf. Pind. Ol. 6. 13. Nem. 9. 24. Æschylus, on the other hand, and Euripides, in their Hiketides, were obliged to transfer the burial-place to Attic ground, the one to Eleutherae, the other to Eleusis. In accordance, moreover, with Pindar, is the

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tradition, undoubtedly ancient, which tells that the bodies of the two brothers were burned on one pyre; and how, in token of an enmity which not even death could reconcile, the flames rose disparted and mutually repellent: nay, Pausanias, ix. 18, 3, can tell us that ever after, in the *ἐναγίσματα* which were offered to the hostile brothers, flames and smoke *δίχα δίσταντο*, cf. Callimachus in Ovid. Trist. 5, 5, 33. Bion Anth. Pal. 7, 396. Antiphras 7, 399. Lucan. Phars. 1, 549. Stat. Theb. 12, 431. Hygin. Fab. 71. Philostr. Imagg. 2, 29: though in several of these authors there is a blending of the genuine tradition with the Euripidean fiction, and accordingly Antigone is represented as laying Polynices on the funeral pile of Eteocles.

Hence it follows that the act of Antigone is quite unknown to the older story. A contemporary of our poet, *Ion of Chios*, in a dithyramb, made Antigone and Ismene to be still living at the time of the war of the Epigoni, when Eteocles's son Leodamas held Thebes against Thersandros, son of Polynices. If in *Ion's* version of the story, Leodamas acted a hostile part against his father's sisters, this poet may have imputed to them a complicity in the designs of Thersandros, who led the enemy against Thebes: as indeed the legends of the older times are fond of repeating themselves in similar forms. On the other hand, Ismene, according to a tradition touched upon by *Minnermus of Colophon*, in his elegies, stood in intimate relations with Theoclymenus, a seer, as it seems, and in the beginning of the first expedition against Thebes, was, by command of Athene, put to death by Tydeus, outside the gates, while in the act of drawing water from a fountain which had its name from her. This tradition was known also to *Pherecydes*, Scholl. Eur. Phœn. 53; and that it was pretty generally diffused may be gathered from its frequent representation in vase-paintings of the ancient style.

If Theoclymenus passed for the beloved of Ismene, there is, however, no mention before Sophocles of Antigone's standing in a similar relation to Hæmon. On the contrary, according to the ancient Œdipodea of *Cinæthion of Sparta*, Scholl. Eur. Phœn. 1760, the Sphinx, before Œdipus appeared in Thebes, had devoured Hæmon, Kreion's dear son, *κάλλιστόν τε καὶ ἡμεροίστατον ἄλλων*. It is quite in accordance with this, that in the *Iliad* 4, 394, *Μαίωv Αἰμονίδης, ἐπυΐκελος ἀθανάτοισιν*, is leader of the ambuscade which the Thebans, before the beginning of the first expedition, laid for Tydeus on his return from his embassy to the Argives. So that here again we have a fresh proof of the unrestricted freedom which the Attic tragic poets allowed themselves in adapting, remodelling, and improving upon the various traditional forms of the story, in such wise as their own artistic views or patriotic feelings inclined them. Thus Æschylus and Sophocles, in their extant dramas, alike entirely ignore the existence of the sons—so important in the Epos—of the hostile brothers, and yet it is known that each dramatised that part of the story in an *Ἐπίγονοι*.

Hence it is altogether a mistaken proceeding, and one which
 gives an entire ignorance of the real state of the case, when
 insist on importing this or that character, this or that set of

circumstances and relations from one particular drama into others composed by different poets, or even by the same at a different time. Thus the *Antigone* is an entire and substantive work of art; in composing which, the Poet could not contemplate a connexion with his later creations, the two *Œdipuses*: and even in these subsequent dramas, if there is now and then a designed reference to the earlier work, the *Antigone*, the discrepancies in plot and character are many and capital. In the *Œdipus King*, this regard to the *Antigone* may be seen here and there; in the *Œdipus at Colonus*, to which the story of this play joins on, we see a more marked endeavour to make points of connexion between the two. Thus, when the sisters, who have faithfully stood by their father until the closing scene of his life in *Colonus*, receive from Theseus the promise that they shall be escorted back to Thebes; this is meant to explain the presence of the maidens in the royal palace at Thebes in our drama; but this only in a general way, for in *Œd. Col.* the Poet takes no heed to the circumstance that in the *Antigone* he had represented the sisters to have spent all their days in Thebes, hitherto in the closest union, under the guardianship of Creon, cf. 491. 531 seq., who, moreover, until the opening of our action, is to both of them *ὁ ἀγαθός*, 31. In like manner, it is with a view to this relation, that in the close of the *Œdipus Tyrannus*, the father leaves his daughters under the protection of Creon, on whom the regency devolves, as guardian of the sons during their minority: Creon, there the mild and virtuous, not such as he is represented in the *Œd. Col.*, where the economy of the drama demanded a quite different representation of his position and character. In fact, we may observe in general, as to Creon, that he is a person with whom poetry deals very freely, bringing him in where and how it suits its convenience: thus, according to Hesiod, in the *Scut.* 83, even the parents of Hercules took refuge in Thebes with Kreion and Henioche. At *Colonus*, we find him decidedly a partisan of Eteocles; and it is not without a regard to his hostile bearing in the *Antigone* against Polynices that his position is thus represented. Here, after the death of the brothers, who are supposed to have left no children, he succeeds to the uncontested monarchy over Thebes, 157. 173 seq.

When Polynices at *Colonus*, 1440, departs from his father's presence laden with his curse, to lead his army against Thebes, he adjures his sisters, in the prospect of his certain death, not to leave him uninterred. In our drama there could be no mention of any such charge: it was introduced there merely by way of connexion with the *Antigone*: and, as for the daughters' attendance upon their banished father and his end at *Colonus*, there is not the remotest hint that either was present to the mind of the Poet in the composition of our play. On the contrary, 48 seq., the death of *Œdipus* is represented to have ensued immediately on the fatal discovery, at the same time with his self-inflicted blinding and Jocasta's self-destruction. Here, *Antigone* tells, 900 seq., how with her own hands she bathed and attired for their obsequies the corpses of both father and mother, and presented the funeral oblations—a further

intimation that both were conceived to have died together: whereas in *Ced. T.* the fiction demanded that she and her sister should come on the stage as infants, and that *Cedipus* should remain in life at the end of that drama. As for that parting charge which *Polynices* at *Colonus* leaves with both sisters, such a motive would be wholly misplaced here, where it was essential to the moral grandeur of *Antigone's* act that it should spring from the innermost impulses of her own heart. In like manner, it was requisite on poetical grounds that *Creon* in our play should be represented as now for the first time entering on the functions of ruler and statesman: accordingly here, not as in *Ced. T.* and *Col.*, the sons succeed to the throne immediately on their father's death, 165 seq. What *Creon* says, 289 seq., about political opponents, is meant for the time when as brother of *Cedipus's* wife, or as uncle of the sons, he stood near to the throne.

As the immediate antecedents of the present plot have no direct bearing upon the action itself, the Poet has left it to the imagination of the spectators to light up for themselves this back-ground of the picture. Let us complete it from the hints which are accidentally dropped. The hostile army ventures a combined attack upon the city. As in *Æschylus*, the six Theban worthies conquer at six gates; at the seventh the brothers fall, not in single combat, agreed upon for decision of their quarrel, but like the other chiefs, as defenders or assailants. Not so in the story as told in *Apollodorus* iii. 6, 7: there the meeting of the brothers in single combat, by agreement of the two armies, falls between the fight on the walls, which the death of *Capaneus*, struck down by a thunderbolt in the moment of victory, decides in favour of the Thebans, and the utter rout of the Argives after the defeat on the *Ismenus*. But in *Æschylus*, with the fall of the brothers Thebes is saved, and all beyond is veiled in darkness, because in this the family curse is consummated. Our drama obliges us to assume that between the death of the brothers and the termination of the war, there was an interval, cf. 13 seq., during which, by order of *Creon*, who in the first instance comes before us in the character of *σπαρτηγός* (6), *Eteocles* is already solemnly interred, while we are to suppose the corpse of *Polynices* to be in the hands of the Argives. Not until the morning after the night in which the beleaguering army has hastily broken up in precipitate flight, does *Creon* find time to lay before the assembled magnates of Thebes his political principles, and therewith in a manner formally assume the sceptre of the *κύριος*. Watchmen to keep guard over the now putrescent remains of *Polynices*, are already appointed, 217. When *Creon*, 1162 seq., is praised as "the saviour of Thebes, blessed with a noble progeny," this can only be meant for *Hæmon* (and his bride *Antigone*); the other son, *Megareus*, in compliance with the counsel of *Tiresias*, having been slain as a victim for his country, 993. 1040. For in *Sophocles*, *Creon*, subordinating his paternal affections to the good of the state, has ruthlessly sacrificed this son, and therefore *Eurydice*, unable to survive the loss of their only remaining son

Hæmon (626), which also lay at Creon's door, with her dying breath execrates him as *παιδοκτόνος*, 1303, and invokes a curse upon his head.

Here again in this despotism exercised by the prophet Tiresias, and the sacrifice of Megareus in obedience to his dictate, we have a part of the story unknown to the older poetry. In fact, the death of Megareus is purely the invention of Sophocles, and was designed, *in the first place*, to aggravate Creon's guilt, and to account for the utter desolation in which he is left at the end of our play. That other son being known to the Athenians from Æschylus, Sept. 474, as a champion at one of the seven gates, it was necessary to devise some suitable means of putting him out of the way, that the recollection of him, as a still surviving son, might not come in to mitigate the horror of the catastrophe. *On the other hand*, it was designed to exhibit Creon as already deeply indebted to Tiresias for the counsel which had saved the state, and all the more bound to be ruled now by one, the value of whose counsel had been proved by the result, 993 seq. The story being invented for purely poetical purposes, the exact time of the incident is no where defined, and it would be poor pedantry to insist on getting a precise answer to this point from the Poet. It seems, however, to come in between the death of the brothers and the flight of the Argives, and then it would appear that this deliverance was owing to the co-operation of Ares (139), propitiated by this sacrifice, cf. 1162 seq. Euripides in the *Phœnissæ* makes the noble *Μενονικεύς* (= *Μεγαρεύς*) sacrifice himself against Creon's will and without his knowledge—in Sophocles, the guilt of his destruction rests on Creon: there, Eurydice has died while Menœceus is yet young; here, her death in close connexion with Hæmon's destruction completes the desolation of the house of Creon: indeed it was only with this view that Sophocles made Hæmon Antigone's lover: her death was to bring on the destruction of Hæmon, and therewith that of the mother.

2. The action of our play begins at the earliest dawn of day. Immediately after the nocturnal retreat of the Argives, Creon has hastened to proclaim by voice of herald, that for the body of Polynices there shall be no interment, no lamentation; whoso transgresses this prohibition shall suffer death by stoning before the eyes of all the people, 26 seq., 198 seq. Antigone has been apprised of the proclamation, and instantly her resolution is taken. She, too, loses not a moment; she comes forth on this errand, and before Creon has, towards sunrise, assembled the Chorus and charged them with the duty of seeing that his order is obeyed, she has already completed her pious task.

Prologus 1—99. Antigone brings out her sister Ismene, the natural partner of her sorrows, on the open space before the royal palace on the Kadmeia: behind them is the principal entrance, at either side are doors into the wings of the building; on the left, a prospect of the hilly landscape; on the right, a view of the city. In visible excitement, Antigone communicates to the quiet, retiring Ismene, the contumelious prohibition just issued by Creon, and by

degrees, fully relying on her sister's active co-operation, discloses her plan. The loving, but weak and timorous Ismene, cannot but feel that Antigone has right on her side, yet submitting in passive endurance to a power which she has not strength to resist, she earnestly dissuades her sister from an attempt which can only bring upon them both a shameful end: as women and as subjects, they must needs yield to the hard circumstances of their lot. Without another word, Antigone foregoes all claims upon Ismene's sympathy or participation; alone and single-handed she will go forth to the work: death in such a cause is in her eyes glorious. Ismene, distressed and agitated, entreats her at least to keep her purpose secret; but Antigone in noble indignation scorns concealment; nay, rather let her proclaim it aloud to all the world; she well knows that by what she is doing she will gratify those who love her in the world beneath. As the dauntless maiden departs on her noble enterprise, Ismene, harshly as she has been repulsed, unable to disguise her admiration of her sister's lofty heroism, calls out after her, that though she is going upon a frantic undertaking, her friends must own that to them she is indeed a true friend. This said, she retires into the palace, and Antigone goes off towards the left.

How quickly is the *ὦ κοινὸν κάρα* turned into irony! These two, the last survivors of their ill-fated race, now parted for ever by a strife on the discharge of the sacred duty owing to their brother! Such a succession of woes as Antigone deplored in her opening speech, and now, added to all, the estrangement of her sister! For to her, Ismene no longer exists. The duty was in her view so beyond all possibility of doubt, that it could not for a moment occur to her that even her weak sister could see it in any other light.

Parodos 100—162.—The elders of the city convoked by Creon, as we were apprised, 33 seq., now enter the orchestra as *Chorus*, and in their ode welcome the cheerful beams of the sun, now first rising on Thebes delivered from its long distress. Full of joy in the thought that the time of trouble is passed, they dwell on the greatness of the danger, and depict the wild rage with which the enemy came rushing on like a flood for their destruction. But *Zeus hates all overweening of men*—this is the key-note of the ode—and chastised by him, the overflowing host, its leaders smitten down, was with the help of Ares repulsed and routed—the hapless brothers, both conquerors in their internecine combat, fallen by each other's hands. But banishing all sad reflexions, and consigning the past to oblivion, let all join in festal processions to the temples of the gods—Bacchus, as leader of the joyous train; for to the grace of the gods they owe the victory, and to them of right belong the first grateful emotions of them that are saved. Then the Coryphæus announces the approach of Creon, of whose purpose in convoking them the Chorus has no foreboding.

This lofty song of triumph, coming in where it does, is not unimportant for the due exhibition of the conflicting interests of the story. In the dialogue between the sisters we are made to feel that the measure of calamity in the house of the Labdacidæ is not yet complete; that to the corpse of the last son of the race of Laius a

new πάθος is attached ; and not without sad misgivings we have seen the high-hearted sister depart on her pious enterprise ; so that in the presentiment of impending evil we forget the joy of Thebes's deliverance. To this the Chorus recalls us ; and mindful only of the salvation from long distress, and fixing its regards only on the general weal, would banish every thought that might jar upon its rejoicing. In the description of the enemy's daring impiety, one cannot but perceive the hostile feeling of the Chorus towards Polynices, although it makes Capaneus and his decisive overthrow—Capaneus, in his blasphemous boastings, the most outrageous of all that insolent host—the central object of the picture, and, naturally enough, touches but with a light and shrinking hand upon the ill-fated prince of its own kingly line, on whom we presently find Creon heaping all the guilt of the unnatural war. Thus, whereas in the Prologue our regard was directed solely to the corpse and the sacred duty attaching to it, we are gradually transported to a different station, from which Polynices appears in the light of an enemy to his country, and other conflicting principles come into view.

It is but for a brief interval that our thoughts are diverted from Antigone : forthwith they are called back to her by Creon's appearance on the stage, and with anxious interest we contemplate the situation of the heroine, as in Creon's exposition of his principles we mark the harsh contrariety between the maxims of the ruler and the feelings of the sister ; and in the stern inflexibility, and by no means passionless earnestness of his character, are made painfully sensible how great, and how hopeless of reconciliation, is the conflict which awaits her.

First Epeisodion, 163—331. Creon explains to the Chorus—for in the joy of deliverance the old men have not given a thought to the κήρυγμα, and the Poet would have the spectators learn this from Creon's own lips, together with his motives for issuing it—that he has summoned them in particular, on the ground of their approved loyalty to his predecessors in the sovereignty which has now devolved on him, in order to acquaint them with the political principles by which, regardless of all other considerations, he will always be guided. *Invariably he will subordinate all other regards whatsoever to the general good :* therefore has he taken these opposite measures touching the dead bodies of the two brothers.

The Chorus, thus unexpectedly disturbed in its cheerful tone of feeling by Creon's severity, repeats with awed and shrinking deference that he undoubtedly has full power to legislate for the living and for the dead. But when he commands them to be on the watch, and see that his orders are obeyed, they would fain be excused from this charge, alleging that surely no man will be so mad as to rush upon certain destruction by disobeying. To this he replies, that love of gain is a temptation by which many a man has been seduced to his undoing. Of any other motive for disobedience he has no conception : as for any opposition on the part of the weak maidens, arising from their sense of duty, that is a thought which never once occurs to him. As little is any thought of the sisters

present to the mind of the shortsighted Chorus. And yet the spectator knows all the while that there is one person who is animated by a very different motive, and is ready to welcome death as the reward for the pious deed. The very circumstance that Antigone is not once thought of by Creon and the Chorus, makes her exploit, when it is known, all the more extraordinary, and to Creon all the more exasperating. The long-continued illusion of both is a genuine touch of Sophocles.

Scarcely has Creon ended, when, in breathless trepidation, enters one of the watchers, from whose perplexed and unintelligible preambles one conjectures that he is the bearer of no glad tidings. After long circumlocution, at last he comes out with the announcement that at the earliest day-break some person has been covering over the dead body, without a trace left behind to indicate the doer. Accordingly the watchers, after long debate, have made up their minds to the necessity of acquainting Creon with what has happened.—

To the high earnestness and impassioned feeling of the principal persons of the drama, the droll plebeian character of the watchman, drawn to the life by a masterly hand, forms a striking contrast. With him, self is above all : how he was affected, what he thought and felt, is always the first consideration : terribly afraid he is of my lord the king ; and this he betrays in the stammering, boggling way in which he begins his speech ; but, as he goes on, his native impudence comes to his aid, and he becomes diffuse and wordy : the man likes to hear himself talk, aims at point and antithesis, omits no opportunity of dragging in a common-place, and with shrewdly stolid humour plays upon his words and tries to be witty. Aristotle remarks, *Rhet.* iii. 14, that when a speaker feels that his cause is none of the best, he is apt to make long preambles ; slaves, for instance, evade a direct answer to questions put to them, and *τὰ κύκλω λέγουσι καὶ προσιμάζονται*. For the mimic representation of low-lived characters, the Greeks had always a turn : before the famous mimograph, *Sophron of Syracuse*, it seems that *Simonides of Ceos* was noted for the dramatic vivacity with which he imitated the *μαῖνοι λόγοι* of slaves. *Æschylus* has very successfully introduced into tragedy this sort of contrast to the Cothurnus of the principal persons and the tragic elevation of the action : for example, the watcher in the *Agamemnon*, the old nurse in the *Choëphori*. In *Sophocles* also, the Corinthian messenger in *Ced. T.* has a touch of popular humour (see *Introduction*, p. xiv.), and in our play the *ἄγγελος*, by his trivial reflexions, is meant to lead the spectator to worthier considerations. Here the strong touches of low-life in the character of the watchman set off by contrast the ideal elevation of Antigone, but at the same time impart an air of peculiar irony to Creon's headlong and blundering impetuosity.

The story ended, one of the Choreutæ avouches that, for his part, the thought has struck him all along whether the thing were not the doing of the gods, so marvellous does the whole account seem to him. The first gentle, involuntary hint, this, for Creon, of the divine rights of the dead. Creon, with mounting passion, harshly

bids him hold his peace: how should the gods honour the open enemy of their altars and laws! With this thought he hardens himself: the gods must needs be on his side. No: the truth is, as he gathers it from muttered expressions of dissatisfaction which have reached his ears, that there are secretly disaffected subjects, and by them the watchmen have been bribed—thus he consistently applies what he had declared, 221 seq., to be the only conceivable supposition—and hereupon he goes into a moral declamation against the corrupting influence of money—in all this going wide astray from the true character and motives of the act. At last, however, his enemies have given him an opportunity of which he will not be slow to avail himself; and he declares with an oath that the watchmen shall die by a death of lingering torture, unless they bring before him the doer of this deed.

In strong contrast to this impetuous harangue, so thoroughly wide of the mark, are the quiet gibes of the watchman, as conscious of his innocence, he stands there with his provoking effrontery. Glad to have come off with a whole skin, he withdraws, vowing that Creon shall never more set eyes on him: Creon also returns into the palace, and the Chorus, whom Creon's stern rebuff had put to silence, is left alone, and strikes up—

The First Stasimon, 332—375, in which it extols the wonderful inventiveness and power of the human intellect, by which man has made all things subject to himself, death only excepted, but which often leads him astray to his own hurt.—As the Chorus at present is entirely ignorant of the author and motives of the deed, the Poet makes the sentiments and reflexions quite general. In the interment of Polynices great audacity has been shown, and disregard of the laws of the state. Hence, at the close, the Chorus expresses the wish never to hold any kind of communion with the despiser of the laws. A significant expression; for the spectator acquainted with the true state of the case, will be reminded that there are also divine laws which must ever be kept holy, and will feel in these words an application to Creon also, though this of course was far from the intention of the Chorus.—Scarcely is the wish uttered, when (376 seq.) one of the Chœrentæ, with lively surprise, sees the watchman returning with Antigone in his custody.

Second Epeisodion, 384—581. Triumphantly, the watchman produces the culprit, happily detected in the act. To Creon, who just then issues from the palace, the man relates in his loquacious way, taking good care to put his merits conspicuously foremost, that Antigone was caught in the act of tending the dead body. Visibly disconcerted—for he could not but feel ashamed as he thought with himself how entirely he had been out in his calculations—Creon desires to learn the whole process of the affair: and the watchman relates that a storm having arisen about noon, which for a long time hid the prospect over the plain, when this cleared up, Antigone was observed; how, with a bitter cry at the sight of the body laid bare again of the dust with which it had been covered, and with imprecations on those who had done this, she covered it anew, and then poured out the customary libations—for the sake of which we are to

suppose her to have now returned. Seized by the watchmen, she undauntedly confessed what she had done. Creon asks her whether she owns the deed: she assents with a brevity which forms a striking contrast to the prolixity of the watchman. Him Creon dismisses, and turning to her, asks whether she was aware of his prohibition. To this also she answers in the affirmative, and states her motives clearly and sharply: *Higher than Creon's enactments in her account are the eternal, inviolable laws of the gods, which prescribe the sacred duties men owe to the dead.* Death would to her be rather gain, as the end of her sorrows; to leave her brother unburied, would be indeed a bitter grief. If Creon thinks her conduct foolish, she is content to be a fool in a fool's judgment.

The Chorus disapproves of the maiden's defiant bearing against the head of the state; but Creon, presuming upon his superiority, and piqued by Antigone's audacity, is more and more hurried away by his passion: blind to all other considerations, especially provoked that a weak woman should have dared to disobey him, he remarks that Antigone shall soon find herself forced to yield. Let her be ever so near akin to him, she and Ismene shall not escape a shameful death. For Ismene, too, by her frantic behaviour within the house, of which he now bethinks him, has betrayed herself as her sister's accomplice, wherefore he orders her to be brought before him.

Briefly, and with entire composure, Antigone asks whether Creon desires more than her death. On his declaring that that will content him, she is urgent for a speedy execution of the sentence: once for all, their differences are irreconcilable; it is impossible that they should ever be brought to think alike. Those present, indeed, she well knows, think with her; but fear holds them tongue-tied—so little has the censure expressed by the Chorus shaken her conviction of the unassailable righteousness of her cause. When Creon, on the contrary, maintains that she stands alone with her principles, and has been guilty of an impiety against the noble Eteocles, she declares that *Hades knows no difference, and both are her brothers*: she cannot share the hatred against Polynices: her nature is to love. To cut short the unprofitable altercation, Creon sarcastically bids her take herself off, and her love with her, since love she must, to the other world; as long as he lives, no woman shall be master.

Meanwhile the Chorus (526 seq.) announces the approach of Ismene drowned in tears. Asked by Creon, who opens upon her with an address full of reproaches, and treats her guilt as proved, whether she also acknowledges it, the loving sister replies that if Antigone will allow it, she is equally guilty with her sister. Antigone breaks in with the declaration, that neither had Ismene been willing, nor had she desired her, to take part in the act. Ismene, with touching earnestness, entreats her at any rate to let her die with her, for how can she bear to live deprived of her? She would fain, if only by her death, appease the Manes of her brother; in heart, at least, partner in the deed, she equally deserves punishment. But Antigone, with inexorable harshness, puts aside all her entreaties with a flat refusal.

In silent amazement Creon has listened; and smothering with words the shame he feels at the thought of having been again so entirely deceived in his construction of Ismene's behaviour in the house, declares that both sisters are beside themselves: so little is he capable of comprehending Antigone's lofty resolution, and Ismene's noble readiness to share her fate. Then Ismene brings forward a new motive for revoking his sentence, a motive as yet not touched upon, and which Creon himself has left altogether unheeded—Would he then, she asks, put to death the betrothed bride of his son? Antigone herself, altogether absorbed by the duty towards her brother, has hitherto not given a thought to the tender ties which might have bound her to life. With the coarse reply, that women enough are to be had to beget children by, and that he does not choose to have bad wives for sons of his, Creon puts Ismene to silence: whereupon, at last, the Chorus takes heart to ask, Is it then really his purpose to deprive his son of his bride? "Hades," he replies, "has stopt this marriage;" and scornfully cuts short all further remonstrance by ordering the servants to keep the maidens in close custody. But little as he chooses to confess it to himself, the very fact of his not ordering the sentence to be executed immediately, betrays the secret misgiving which comes over him at the mention of the relation in which his only son stands to Antigone.

Second Stasimon 582—630. With the crisis of Antigone's fate we are at the turning-point at which Creon's aberrations, persisted in, must needs issue in desperate obduracy and infatuation. Accordingly, the Chorus in its sublime ode contemplates the *power and the origin and issue of "Ἄρῃ in the doings of man.* When this has once seized upon a family, it goes on renewing itself from generation to generation (compare the expression, 379 seq., pointing the same way) even to its utter extermination. So is it now in the house of Œdipus, whose last offspring is here given over to death through the reckless purpose of an infatuated mind. Suddenly, the ode turns to Zeus, the eternal Ruler in the serene realms of light, who sways the destiny of mortals,—in brilliant contrast to the impotent transgressions of men which are engendered by "Ἄρῃ, i.e. the infatuation which springs from guilt and entails ever fresh guilt and misery. The fountain-head of this "Ἄρῃ is in man's daring opposition to Zeus. And this attempt comes from the demented levity and recklessness with which the gods possess those whom they would punish and destroy, insomuch that evil seems to them to be good. Then the "Ἄρῃ follows close behind.—

As the First Stasimon lauded the happy power of the human intellect, but without concealing its perilous liability to abuse, so here the Chorus is led by the further development of the drama to the consideration of that renitency on man's part against the Divine government which can issue only in his destruction. If this train of thought is suggested in the first instance by the case of Antigone, certain it is that the latter half especially of the ode is suitable only for Creon, however little the Chorus itself may contemplate such an application of its thoughts. It was, after all, by Creon's *ὑπερβασία*

of the divine laws that Antigone was led to this breach of civil obedience. Indeed, the Poet himself prompts us to this reference: thus 604. 616, his choice of the word *ἀνδρῶν*, not *ἀνθρώπων*, is unquestionably studied and intentional: and the same design is obvious in his representation of the Olympian king in opposition to the earthly *τύραννος*. Antigone, far from offending against Zeus, has him altogether on her side (76 seq., 446. 912 seq., 934), the *ὑπερβασία* is on Creon's part, 485 seq., 658. 1040 seq. Hence to Antigone and her *ἄσιον πανούργημα* the *κουφόνους ἔρωτες* (Antistr. 2) can have no application; nay, she herself from the first distinctly surveyed the consequences of her act, and in the prologue was impressively warned of them; cf. 456 seq. No concealment did she desire, and to its full extent she attains what duty demanded of her —[no *ἀπάρα κουφόνους ἔρωτων* in her case]. Creon, on the contrary, in the "hope" of carrying his point does follow a *κουφόνους ἔρωτες*, until at last he is made to feel the destruction to which it has wiled him: to him most truly *τὸ κακὸν ἰδόκει ἐσθλόν*, in his headstrong eagerness to uphold his authority as a ruler and his fancied honour as a man. For this reason it is that the Poet leaves him present on the stage during this ode (626 seq.), that reflexions, appropriate to all, and not intended by the speakers to have a special reference to him, may reach his ear, and recall him to the right way. The delay moreover in the execution of the sentence, and the scene with Hæmon, which Ismene's mention of him has rendered necessary, are meant to give him further space for consideration and one more impulse in the right direction, that if it be possible he may yet come to himself. Only when it is evident that all is preached to deaf ears does the first blow descend, the first instalment of the punishment demanded by the *Ἄρτη* of a man given up to obduracy.

Third Epeisodion 631—790. Hæmon enters, and it is immediately seen that the Chorus was right in its surmise that he comes filled with grief at the intelligence of the threatened loss of his beloved. To Creon's question, addressed to him with fatherly mildness—"Surely thou art not come in wrath at hearing of the *τελεία ψῆφος*—the sentence past recall?" by which expression he means to forestall and overrule all remonstrance—Hæmon makes answer, apparently with entire resignation to his father's will. Creon, deceived by the forced expressions of his son, who feels that he must approach him with the utmost wariness, infers too much from them, and reckoning upon an unreserved submission, goes into an elaborate exposition of the motives and grounds of his proceeding, as he had done in the first Epeisodion with the Chorus. He commends Hæmon, encourages him to hold fast to his avowed principle of placing the will of his father above all other considerations, and warns him against falling away from the dictates of reason for the sake of a worthless woman: and thereupon, in the feeling of assured victory, and in order to deaden the voice of the heart in Hæmon, expatiates, as his manner is, in beautiful common-places: by these plausible generalities evading the calm consideration of the case in all its bearings. This girl, since she alone has dared to put herself

in opposition to him, must take the consequences: the punishment once for all threatened he cannot revoke without proclaiming himself a liar in the presence of all the city: the ruler who would have his subjects to be obedient, must first of all be strict with his own household: disobedience, be the ruler's order what it may, is never to be tolerated. And then, a string of beautiful reflexions on the blessings which spring from obedience both in war and peace, and the mischievous consequences of disobedience. In the conclusion, the indignation, which all this while has been kept down with an effort, breaks out with violence: a woman, of all persons, to have had the audacity to resist his will!

The Chorus, as in duty bound, is ready with its approbation of these in themselves praiseworthy maxims on impartiality and obedience to law and authority. And now Hæmon has to act the same part in opposition to Creon as Ismene had acted in expostulating with her sister. Without knowing any thing of Antigone's defence of herself before Creon, he once more urges upon his father the considerations which ought to induce him to retrace his steps: while his admonitions, being put, for less offensiveness, in the form of gnomes and general reflexions, are such both in form and matter as would strongly remind the spectator of what Creon himself had said, with quite a different view, to Antigone and the Chorus, 470 sqq.

Calmly and modestly Hæmon seeks to arrest the judgment pronounced against Antigone, leaving entirely out of view his own personal connexion with her. Rather, his address, which he makes as indirect and as little personal as possible, and which for the most part is made up of apophthegms of poets well known to the audience, seems to be dictated solely by a son's anxious regard for his father's good. He earnestly and feelingly gives his father to understand how decidedly the popular voice is against him, gently points out the danger of persisting in a course opposed to the feelings of the community at large, and counsels his father to reverse his decision, since it is never a disgrace, when one has committed a mistake, to retrace one's steps in deference to better counsels. *A discreet, well-advised mind is the greatest boon accorded by the gods to man.*

The Chorus again humbly ventures to suggest that Creon would do well to avail himself of the good in Hæmon's counsel. But though this is coupled with admonition to Hæmon, that he too should lay his father's words to heart, the suggestion incenses Creon, and an altercation begins between father and son, which at every step assumes a more passionate character; while Creon vehemently scouts the notion of the city's prescribing laws to him: for *τοῦ κρατοῦντος ἡ πόλις νομίζεται* is the tyrant's axiom. In fine, he threatens that Antigone shall be put to death forthwith at his side, before his eyes—a menace which in the event is literally fulfilled in a way he little boded of. On Hæmon's rushing off from the stage in violent excitement and with words fraught with portentous meaning, the Chorus in vain warns Creon of the disastrous consequences to be apprehended from a youthful mind smarting under the sense of wrong: Creon will have both the maidens put to

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death. Reminded, however, by the Chorus's pertinent question, "Must Ismene too die?" that the cases of the two sisters were not the same, he presently recollects himself: Ismene shall not suffer, Antigone shall undergo the full penalty of the law. So his sense of justice demands: but as in his over-haste he was led to couple Ismene with her, so here once more was an opportunity afforded him for reflecting whether he was not acting precipitately in other respects. But *δράσαντι παθῶν* is his law, and only the manner of death is now altered. She shall be immured alive in the sepulchral vault of the Labdacidæ: for, though he is little conscious of his wavering purpose, and likes to parade his severity and to make a show of even more ruthlessness than he really feels, he is nevertheless sensible of a secret touch of dread at the thought of bringing a *μίασμα* upon the city. But in bitter derision of the unhappy maiden and her professed reverence for the inhabitants of the unseen world, he again stifles the first stirrings of remorse in his bosom.

As Hæmon by his rupture with his father seems to have suffered his love for Antigone to prevail over filial duty, the Chorus, in the *third Stasimon*, 781—805, sings the *might of Love*—that all-subduing instinct which, even where the highest laws of human life are in collision, can mix itself up in the conflict, demand to be heard, and assert its power.

Fourth Episodion, 806—943. The sight of Antigone as she comes forth from her durance, led by her guards, draws tears of pity even from the old men of the Chorus. Here we have first *Κομματαίά*, 806—881, consisting of lyrics *ἀπὸ σκηνῆς* sung by Antigone, to which the Chorus responds in less excited rhythms. Sympathizing as it does with the heroine, it nevertheless, with all the coolness it can assume, blends gentle remonstrance and reproof with its attempts at consolation and encouragement. Antigone herself cannot now contemplate unmoved the parting with life. Firm and impassive as marble in the execution of her sacred duty, and proof against the softer emotions of the woman, she now lets it be seen that there beats within her a warm heart, not inaccessible to the natural feelings of youth; and we appreciate the greatness of the sacrifice she is making on the altar of duty when we see that she feels the sweetness of life, and cannot forego it without a bitter pang of regret. Sophocles is partial to these unexpected turns and contrasted phases of character; he likes to let his characters suddenly show themselves, so to say, on an opposite side under quite a new aspect. Thus Ismene, who, before the act of Antigone, was soft and pusillanimous, afterwards offers herself with magnanimous composure to share in the consequences of the deed.

Bitter complaints break forth from Antigone, that she, the bride, unwedded, must go down alive into Hades (Str. 1). The Chorus would have her even extract comfort from the thought that by dying such a death she is distinguished from all other mortals. This expression awakes in Antigone the remembrance of Niobe hardened into stone (Antistr. 1). But in thus likening herself to the daughter of a god, she seems to exalt herself unduly; for this the

Chorus administers a gentle reproof, which however is softened by the admission that to share a godlike fate is indeed a high glory. She complains (Str. 2) that she is derided; for all that she contemplated was the hideousness of the fate she shares with Niobe. Accordingly, with the sublime utterance of despair and utter desolation, she apostrophises the city of her fathers and its dwellers, adjuring them at least to bear witness to the dreadful end designed for her. The Chorus reminds her that she has wilfully offended against Diké, but here again, to soften the censure, it allows that she lay under the weight of an inborn *ἄρτη*. From this point (Antistr. 2) all Antigone's thoughts are with her kindred who have gone before, whose disastrous fate is persecuting her likewise. The Chorus hereupon does honour to the piety of Antigone's act, but still—though here it is forming a clearer estimate of the merits of the case than before—it cannot justify the conscious and deliberate violation of the authority of the magistrate. Henceforth, Antigone, holding the Chorus incapable of entering into the grandeur of her sentiments, vouchsafes not another word to them, and in conclusion (Epode) bewails her hard fate that she must depart from life abandoned by all the world.

During these lamentations the fate of Antigone is delayed, and Creon has still time given him for repentance. Now (886) he comes on the stage, and with a forced passion assumed to stifle the voice within, commands that there be no more lingering. Already he has ordered that some small supply of food shall be given with her—by this empty formality seeking to avert the guilt of her blood; and now, ill at ease with himself, he is constrained, with a further abatement of his harsh manner, to add, that Antigone has forfeited the right to continue with the dwellers in this upper world; let her die or live in her tomb-prison; he is guiltless. To be consistent with himself and true to his word, he practises this shallow self-deception, and attempts to settle matters with his conscience. It also springs from the compunctious visitings by which ever and anon his heart is stirred within him, that whereas in the first instance the punishment was to be death by stoning in the sight of all the people, and then afterwards he had threatened to put her to death in the presence of Hæmon, from this again he comes, as of after-thought, to the expedient of shutting her up alive in the tomb, with forbearance of all other violence.

Antigone's connected farewell speech (891—928) turns principally on her speedy arrival among her beloved in the world beneath, and the welcome they will assuredly give her. Of this too she is sure, that all who think aright will acknowledge that she has done well, although this is the reward she reaps:—nay, the gods themselves have deserted her, else why did they not interpose to stay the execution of her punishment? (a slight hint, this, preparatory for the immediately following scene, in which the *interpres Deorum* makes his appearance.) In the firm assurance of her righteous cause she curses Creon: may he suffer as sore punishment as he has done her sore wrong! (So likewise Eurydice, (Edipus, Ajax, curse before their death, and their curse is not without effect) For the last

time, the Chorus in the gentlest manner seeks to move Creon to a change of purpose: but he insists on Antigone's instant removal, and she for the last time repeats that all her crime was this, that she did what piety demanded of her; that she suffers *τὴν εὐσεβίαν αἰβίσασα*. So she leaves the stage with all the unshaken firmness with which in the prologue she entered it. How very different Creon's exit!

Fourth Stasimon, 944—987. A solemn death-lay, with which the Chorus accompanies Antigone's departure. The fundamental thought is, that *to the might of destiny all must bow*. And here the same Chorus which had before coldly disallowed Antigone's comparison of herself with Niobe, now roused to more lively sympathy, carries out this idea in three instances of heroines and heroes who, like her, were forced, however nobly born or mighty in station and power, to exchange the light of day for imprisonment in a sepulchral vault or rock-hewn grave.

In these instances, apart from the likeness of the end, the situation of the persons is very dissimilar. Danaë and Cleopatra, with her sons, suffer innocently, like Antigone. Not so, in the intermediate instance, Lycurgus: he, it is emphatically marked, sinned with a high hand against Dionysos, and therefore was laid in rocky bonds to rave out his impotent frenzy. In him, surely, we have rather a counterpart to Creon, who trampled under foot the sacred duties of religion. Haply, in this picture, he might yet recognise himself, and recoil affrighted from his doom. The poet, in this instance, would give the spectator an ominous hint of what is to follow; the Chorus must speak to the conscience of Creon; only, in its humble and submissive way, this must be done covertly, and, so to say, under an allegory.

Fifth Epeisodion, 988—1114. Led by the hand of a young boy, the blind old priest and seer, Tiresias, appears, and is reverently received by Creon. Nay, Creon's acknowledgment that Tiresias's counsel, which he has always followed, has never failed to be for his good, awakes the hope that the seer's earnest admonitions will come to good effect in this instance also. Tiresias makes known the wrath of the gods, whose altars are defiled by birds and beasts of prey, trailing with them the pollution of their unholy repast on the mangled remains of Polynices, so that the gods will accept thence neither prayer nor offering; therefore let Creon, the author of this calamity, desist from his irreligious determination. But scarcely has Creon heard a hint of his revoking his measures against Polynices and Antigone, when his wrath blazes up, and there is an end of the pious awe he has just professed to entertain for the holy interpreter of the will of the gods. As from the first he suspected the watchmen to have been bribed, so here he taxes Tiresias with being in league with his opponents, just in the same way as Sophocles afterwards, in the *Œdipus Tyr.*, makes Œdipus represent to himself that Creon is acting a base, selfish part in concert with the seer. Incensed beyond measure, Creon swears that nothing shall induce him to swerve from his purpose; the hyperbole in which, driven headlong by his passion, he expresses this determination,—though, dismayed at

his own expression, he seeks to give it another turn,—is a mere blasphemous defiance of Zeus himself, just as he had before derided the gods of the infernal world. The bitter taunt thrown out against Tiresias, that even the mightiest (οἱ πολλὰ δεινοί) come to their destruction, when with plausible words they dress up their own selfish purposes, gives a portentous significance to the close of his speech, verified as it is in the sequel with a cutting irony in the person who speaks it.

In the short altercation which thereupon ensues, when Tiresias, as Hæmon above, remarks upon the high importance of a discreet and well-advised mind, Creon, for a moment, seems to collect himself, and to be willing to treat the suggestions of the seer with becoming awe. But though he cannot deny that Tiresias's counsel for the sacrifice of Megareus had procured him the sovereignty, the thought again rising in his mind of the noted avarice of the seers as a class presently thrusts aside all calm reflection. In the end, Tiresias also (as in *Ced. Tyr.*), falls into a passion, and prophesies, in solemn words, what sacrifices Creon will next have to make in atonement for the impiety of which he has been guilty against Polynices and Antigone. Not only shall the voice of wailing fill his house, but the whole city shall be drawn with him into the impending destruction. As he departs, he counsels Creon to get a quieter tongue, and a more understanding heart.

The Chorus breaks the painful silence by reminding the king that Tiresias was never known to speak other than the truth. Creon is forced to assent: a horror suddenly comes over him: the distinct, infallible exposure of his double transgression, and of the punishment awaiting him, has thrown his obstinacy, already wavering, entirely off its balance. In words, indeed, he wavers still. Hastily he surveys the consequences of his proceeding: and the same proud, overbearing despot, who harshly silenced the most deferential remonstrances of the Chorus, now that it speaks decidedly all at once throws himself into its arms, and unreservedly promises to do whatever it shall bid him. Thus the two extremes meet,—stubborn self-will, and utter prostration of all self-reliance. What Creon himself bade Antigone lay to heart, 473, seq., that same is now exemplified in his own person: τὰ σκληρὰ ἄγαν φρονήματα πίπτειν μάλιστα, καὶ τὸν ἐγκρατίστατον Σιῶνρον . . . θραυσθῆντα καὶ ῥαγέοντα πλείστ' ἂν εἰσίδοις. He submits to bury Polynices, to release Antigone, because—even now he consoles himself with a gnome—there is no fighting against necessity. With an eager haste, which betrays the commotion within, he gives his attendants orders to proceed to the burial, and departs to put his own hand to the work, with the reflection, *it may, after all, be best to hold fast the once established laws all the days of one's life.*

The Chorus, surrendering itself to the hope that Creon's change of purpose is not yet too late, in a cheerful ode of hyporchematic character, 1115—1154, which reflects a peculiar irony upon the parodos, invokes the guardian god of Thebes to appear for the deliverance of his own city by taking away the guilt by which it is polluted.

Exodos, 1154—*end.* Immediately after the last glimmer of hope

one of Creon's attendants hurries in with the intelligence that the prophecies of Tiresias have quickly fulfilled themselves on Creon. The messenger is in the act of relating how Hæmon has laid violent hands on his own life, when Creon's wife, Eurydice, enters. She was coming forth, about to betake herself in her distress with prayers to Pallas, when the woful words of the messenger reached her ears : whereupon she draws near, and insists upon an undisguised account of all that has taken place. Upon this we have the circumstantial description of the burial of Polynices, which was first taken in hand ; which done, they proceeded to the sepulchre. One of the attendants heard the sound of lamentation, and Creon, apprised of this, and approaching nearer, thought he heard the voice of Hæmon. With a cry of horror he ordered his attendants to force an opening into the vault. Here they found Antigone, hanging by the neck, dead, Hæmon holding her clasped in his embrace. And now Creon entered, and with humble penitence implored Hæmon to come forth. But the son glared wildly on him, with a look of abhorrence, and, without a word, in raving madness drew his sword against his father. But Creon having swerved from the stroke,—for the poet would reserve him for yet heavier calamity,—Hæmon, enraged with himself at the impious attempt of which he had been guilty, plunged his sword into his own bosom, and fell, with dying arms clasping his beloved, their union thus consummated in Hades. The motive assigned to Hæmon's suicide is finely conceived, and, psychologically considered, is most true to nature. Not in sentimental despair for the loss of his beloved, does the unhappy youth lay hands on himself, but in remorse at having been betrayed for a moment into an impious attempt against the life of his father.

Without a word, Eurydice withdraws. The Chorus is on the point of following after her into the palace, together with the messenger, lest perchance she should make some rash attempt upon her own life, when Creon comes on the stage with Hæmon's dead body in his arms. The Chorus, therefore, remains.

Concluding Kommos, 1261—1347, consisting of lyrics ἀπὸ σκηνῆς with trimeters intermixed. Utterly overcome with remorse, Creon loudly bewails the aberration of mind which hurried him into the infatuated measures through which his son has perished. Meanwhile an ἐξάγγελος comes from the house with the report of new disasters. Eurydice could not survive the loss of her last remaining son. Then, by means of the ἐκκύλημα, the corpse of the ill-fated woman is rolled out, in the same posture in which she fell by her own hand : and so, in the midst of the calamities brought about by him, new sorrows pitilessly heap themselves upon Creon's head ; while the Exangelos, without concealment, unsparingly tells of the curse which Eurydice, with her last breath, imprecated upon the murderer of her sons. Creon willingly confesses that he alone bears all the guilt, and earnestly intreats the Chorus, in pity to a wretch to whom death cannot come too soon, to bear him home into the palace, away from the sight of all men. The Chorus, while preparing to comply with his request, expresses, in the concluding anapests, the lessons which have been dreadfully illustrated before its eyes:—

The welfare of man depends mainly on the possession of a right mind. No man must dare to set at nought the rights of the gods. A proud, haughty spirit, and a boastful tongue, provoke chastisements, which lead the sinner, too late, to his right mind.

This fundamental idea, which is in manifold ways inculcated in the process of the drama, is specially exhibited in the collision of two compact and rigorous characters, as representatives and champions of opposed interests. The conflict is between the natural rights of humanity and the mandate of the civil ruler, which attempts to overrule the instinctive dictates of nature. In the end, the former are at all points triumphant, and so this truth is impressively vindicated:—*The statesman who, in the consciousness of his power, attempts to bear down by his ordinances the holy unwritten laws of humanity, thereby infallibly brings upon himself defeat and ruin; the civil rights can flourish only in unison with the divine.*

3. The characters of the two representatives of the conflicting principles are, from the first, so sustained, that they of necessity lead to one, and only one issue of the drama. In every way the poet has taken care that all our sympathy and admiration shall fall to the lot of the protagonist.

Antigone is a high-spirited, heroic virgin, in her keen, trenchant, unbending nature, her father's true child: harsh and peremptory to all who do not think as magnanimously and act as decidedly as she does:—in her feelings, all the more sensitive and easily wounded, by reason of the oppression and contumely which have embittered her younger years. Her indomitable resolution, which never for a moment wavers, is by no means the obstinacy of a mind which finds pleasure in setting itself in opposition to the ruler or the law; it springs from the deeply moral instincts of a heart which Creon's arbitrary violence has revolted to the uttermost.

In burying her brother, notwithstanding the prohibition, she follows the natural voice of her heart: he is dead as well as Eteocles, and towards the dead she knows no other law, than that which enjoins the sacred duty of paying the last honours to the lifeless remains of one's kindred; the political rights of the hostile brothers concern not her, and this is a question she never once touches upon. But the firmer the ground on which with fullest consciousness she stands immovable, the more must her magnanimous spirit disdain communion with characters of a less exalted nature. Once disappointed in Ismene, she repels that gentle and not ungenerous spirit from all further conference: once for all, Ismene is found a traitress to her brother, *προδοῦσ' ἀλίσκεται*, and her own truthfulness will not tolerate that she who would take no part in the deed should be allowed to share in its consequences. Antigone is the bride of Hæmon, but, entirely given up to her duty towards her brother and the gods of the world beneath, she forgets her beloved. But when the demands of duty have been satisfied, and she must be cut off from the land of the living, then indeed the youthful bride has time to contemplate the horrors of the death which awaits her. Such care has the Poet taken that the pure womanliness and tender-

ness of her lofty soul shall also have their full expression: thereby at the same time setting in its full light the greatness of her sacrifice.

That Antigone by fulfilment of a sister's duty offends against an enactment of the state, is the fault of the man whose unreflecting vehemence has brought her into a situation in which she must choose between the civil penalty and the wrath of her brother and the gods. Her choice could not waver: Creon has no right to debar her from her sacred duties (48), and, as Hæmon shows, not even the voice of the people, much less of the gods, sanctions what Creon demands. To her the higher command is of higher account than man's arbitrary will: in the proud consciousness of pleasing the gods, she will not hear of concealment, she scorns the suggestion to be cautious. She could not comply with the law of man's enacting, but she could unresistingly submit to the penalty of transgression, and by her death she at once satisfies all that the most rigid upholder of the claims of the civil ruler could demand, and magnifies no less the authority of the divine law. Dramatically, however, this end of the heroine is of high importance, as drawing after it the utter ruin of Creon. That word of his, τοῦτ' ἔχων ἅπαντ' ἔχω, is awfully verified. The politically-dangerous consequences of her victory over the order of the magistrate are sufficiently set forth in the cool, dispassionate animadversions of the Chorus; otherwise, all is for Antigone—the voice of the citizens, the will of the gods, who avouch her pious observance of the ἀγραπτα κάσφαλῃ νόμιμα (454), and, though her body succumbs, invest her in her death with a spiritual glory by which her cause remains victorious.

The other persons serve one and all to unfold the character of Antigone, whose ideal elevation is rendered the more strikingly conspicuous by her environment, which nowhere rises above the level of the ordinary. Before the deed, she is confronted with *Ismene*, a gentle, submissive soul, who knows not how to contend against the might of the ruler, and, though acknowledging that the right is with Antigone, recoils from the thought of going counter to the law, and yet, when the deed is done, lovingly claims a share in its consequences. Like Chrysothemis beside Electra, so she beside Antigone is meant only to exalt by contrast the heroism of her sister: this object being attained, she is withdrawn from the scene, and no further mention is made of her. Even *Hæmon*, though a brave spirit, is by no means a match for the elevation of his beloved.

In *Creon* we find a man involved from the outset in an error of judgment which, step by step, assumes a more heinous character of positive misdoing. The hastiness and harshness with which, in the same night which witnessed the breaking up of the enemy from before Thebes, he issues a proclamation that the dead body of his own sister's son shall be abandoned to the beasts and birds of prey, was *unmagnanimous*, seeing that Polynices has atoned by his death for his offence against his country: there was no law to oblige Creon to dishonour the senseless corpse, and to shut against the ψυχή the gates of Hades. On the contrary, he finds when it is too late that in so doing he has sinned against τοὺς καθιστώτας νόμους (1068).

But Creon's edict was also *irreligious*: he ought before all else to have thought of the gods, as the Chorus, in its parodos, with the natural tact of right feeling, speaks of the duty of public thanksgivings for the deliverance. Further, it was *precipitate*, that without consultation or advice he should set himself to enforce his own despotic will by threats of severest punishment, even convoking an extraordinary assembly only to provide for the watching over the execution of his orders; and altogether *unthinking*, in his entire forgetfulness of the sisters, and of the sacred duty incumbent on them; and this, although they were living under the same roof with him. Far from having any intention of maliciously wounding the feelings of the sisters, he did not even give them a thought: on the contrary, it is evident from expressions of his on various occasions, that his first edict as ruler was intended to make his political opponents feel the whole weight of his power; as indeed his directions to the Chorus proceed upon the suspicion that persons who are in secret his enemies would attempt to transgress his command. For this reason, in fact, it is that Sophocles in this play represents Creon as only now for the first time invested with the sovereign power; because, as Æschylus expresses it, ἅπας τραχὺς ὅστις ἀντίον κρατῇ. Creon himself, indeed, persuades himself in his ἀμαρτία that his measures are dictated by justice, by care for the state and for the due maintenance of the authority of its supreme head, nay, by the gods themselves: whence he is all the more stiff-necked in enforcing his will, which, in his unhappy delusion, he believes to be in accordance with the will of the gods. With sophistical special pleading, he puts in the most plausible way the reasons for his edict, and labours to secure to himself the approbation of the weak old men who form the Chorus. And really it is a strange medley of noble with despotic, true and false, that meets us in his any thing but dispassionate exposition. At the same time, we seem to have an inkling, if only in the excessive circumstantiality with which he enlarges upon his principles, that from the first there is in his mind a dim misgiving that his psephisma is unpopular and ungenerous; a touch of passion betrays itself the instant he begins to speak of Polynices, cf. 198 seq.; and for all his fine speeches about his sole concern for the good of the state, personal motives will peep out now and then. His will is absolute law: the order once issued, it seems to him that he cannot retract without disparagement to his honour and his dignity as a man. And yet when Antigone was brought before him as the offender, at that instant, in the very circumstance that *her* acting such a part had never entered into his calculations, he had a golden opportunity afforded him for retracing his steps. But instead of making a frank and dignified acknowledgment of his ἀβουλία, he is provoked by Antigone's vindication of her act into greater excesses of passion; and as often as he finds himself at a loss for further arguments in justification of his proceedings, the thought that a woman should have dared to resist his will, gives him a subject for fierce invectives. Again and again he finds that he has been altogether precipitate in his conjectures: he accused the watchmen, that they were bribed by his opponents; Ismene, that

she was her sister's accomplice : the seer, that he was instigated by the love of filthy lucre : by all these perverse conceits he is urged along his fatal way to an extreme of infatuation which must needs end in hopeless ruin. In his unthinking eagerness he has recklessly rent asunder the holy bonds by which families are knit together ; and on this, the very first day of his new power, he sees the whole happiness of his family rent asunder and destroyed, and himself left alone with his most miserable existence, racked by the pangs of an unavailing remorse.

But, for all this, Creon is by no means, radically and on principle, a bad and ungodly man : he has not calculated the consequences of his command. The poet represents him as a man who, resolved τῶν ἀρίστων ἀπεισθαὶ βουλευμάτων, lays down certain infallible principles by which his whole conduct shall be unswervingly regulated, but who, in his narrowness of views, and with his irritable temper, in applying his principles falls into ἀβουλία. No doubt his maxims, that the state must honour the friend more than the foe, that the statesman must not be withheld by personal relations from carrying out his regulations (199 seq., 282, 288, etc.), are true and praiseworthy ; but, inconsiderately applied, the best of rights may become the worst of wrongs, and in the critical collision of principles and of characters of equal firmness, every thing depends on a careful appreciation of all the circumstances. Even the obsequious Chorus, little as it doubts Creon's absolute right to issue such a prohibition, yet in its first reply, cannot altogether suppress a feeling of dissatisfaction. In the resistance which the ruler encounters on various sides in the progress of the drama, he comes out more and more as the despot, the advocate of principles which, above all with Athenians, must needs exhibit him in a very odious light. He demands, in fact, nothing less than that all should be blind instruments of his arbitrary will and pleasure ; and in the anxiety and awe with which the Chærentæ, the watchman, Hæmon approach him, it is seen that he is a man whom everybody fears ; his so obstinately persisting, in spite of all warning, in carrying out his edict against Polynices, shows that he regards it as a vital question for his sovereignty. His conscience may smite him, but to confess his mistake he is ashamed, lest he should thereby expose himself to his enemies, and it is only in his wavering modes of acting that the inward feeling involuntarily betrays itself ; so that saying of the Chorus is entirely suitable to him, τὸ κακὸν δοκεῖν ποτ' ἰσθλὸν τῷδ' ἔμμεν ὅτε φρίνας θεὸς ἄγει πρὸς ἄταν. And when at last the strokes of fate light upon his ἄτη, then he himself deplores φρενῶν δυσφρόνων ἀμαρτήματα. And thus Creon, a character in some respects much resembling Edipus, in the CEd. Tyr., satisfies Aristotle's requirements for the tragic hero, Poet. 13 : ὁ μήτε ἀρετῇ διαφέρων καὶ δικαιοσύνη, μήτε διὰ κακίαν καὶ μοχθηρίαν μεταβάλλων εἰς τὴν δυστυχίαν, ἀλλὰ δι' ἀμαρτίαν τινά, τῶν ἐν μεγάλῃ δόξῃ ὄντων καὶ εὐτυχίᾳ.

The portents of the divine wrath declared by Tiresias, the curse which Antigone imprecated upon her oppressor, "if she suffer wrongfully," all is fulfilled before our eyes. Even the Chorus, which did not let Antigone depart without expressions of sympathy and conso-

lation, has at last only words of disapprobation and censure for the proud ruler, visibly chastised by the gods,—the man who, when he could no longer resist, had only declared that he yielded to necessity (1106).

The *Chorus*, here an exception to the general rule, is not of the same sex and age with the protagonist; whereas in the *Electra* it is composed of virgins friendly to the heroine. But *Antigone's* act affects the state; she disregards a prohibition issued by the rightful sovereign, which has the force of a law of the state to those who own their subjection. Between her and Creon, who in this prohibition outsteps his lawful rights, stands the Chorus of the elders of Thebes, men who during three whole generations have approved themselves as quiet and obedient subjects; staid, sober representatives of the principle of civil order, to whom, as citizens, peace and quietness is above all. Amid the *πάθη* of the acting persons, the Chorus stands there irresolute, narrow, timorous. In its magnificent odes, indeed, in which the pure wisdom of the poet himself speaks by its lips, it takes a higher flight, yet so that it always keeps the state in view as the principal object. Certainly the poet did not mean to make the views of the Chorus the standard by which our judgment should be regulated, so that we should halt between two opinions with these apprehensive old gentlemen. This is very evident when we observe how, in the first place, quite unacquainted with what has taken place in the prologue, they at once fall in with Creon's measures, without the remotest thought of *Antigone*; and then, having drawn upon themselves a sharp rebuke by their very harmless expression of feeling on hearing the watchman's story (278, seq.), are made shy of repeating the offence. Hence, too weak to close with the right side of the controversy, they waver between the combatants, until the infallible utterances of *Tiresias* give the decisive impulse, and then they feel themselves holding a firm vantage-ground on which they can stand firm and take a decided part against Creon.

4. The *Antigone* was imitated, rather than translated, by L. Attius. What liberties he allowed himself in recasting the piece, after a fashion which was any thing but an improvement upon the fine economy of his original, may be seen in the circumstance that he made the watchmen keep guard over the body of *Polynices* on the stage, and seize *Antigone*, in the act of her pious duty, before the eyes of the spectators; a change which involved the sacrifice of great beauties of *Sophocles*.

Euripides, in his *Ἀντιγόνη*, had made quite a different thing out of the materials. He could not bear that the catastrophe should leave the whole house of Creon a ruin: could not comprehend *Antigone's* not summoning her affianced lover to aid her enterprise. Accordingly, whereas the love of *Antigone* and *Hæmon*, in *Sophocles*, tells very little upon the action, *Euripides* allows it the widest possible scope; and, at last, the conflict is reconciled by the marriage of the lovers. In league with her lover, she is taken in the act of burying the corpse, and being brought before Creon, is about to be for ever

parted from Hæmon by the father's requiring that he shall take another wife. In the close, however, the god Dionysos effects a revolution of mind in Creon, and Hæmon receives Antigone to wife. So the lofty tragedy sinks into the mere drama of common life. In the Phœnissæ, Euripides has given a different turn to the mythus. There Antigone renounces Hæmon, the bridegroom assigned to her by Eteocles, in order to bury Polynices, and be her blind father's companion and guide to Colonus.

From some other, certainly dramatic, source, Hyginus derived his Fab. 72: *Creon edixit ne quis Polynicen aut qui una venerunt sepulcrum traderet, quod patriam oppugnatum venerint. Antigone soror et Argia conjux clam noctu Polynicis corpus sublatum in eadem pyra, qua Eteocles sepultus est, imposuerunt. Quæ cum a custodibus deprehensæ essent, Argia profugit, Antigone ad regem est perducta. Ille eam Hæmoni filio, cujus sponsa fuerat, dedit interficiendam. Hæmon amore captus patris imperium neglexit et Antigonen ad pastores demandavit e mentitusque est, se eam interfecisse. Quæ cum filium procreasset et is ad puberem ætatem venisset, Thebas ad ludos venit. Hunc Creon rex, quod ex draconteo genere omnes in corpore insigne habebant, agnovit. Cum Hercules pro Hæmone deprecaretur, ut ei ignosceret, non impetravit: Hæmon se et Antigonom conjugem interfecit; et Creon Megaram filiam suam Herculi dedit in conjugium: in like manner as Macareus, in the Æolus of Euripides, kills himself over the dead body of Canace.*

Before the Antigone, Sophocles had brought out thirty-one dramas, of which only the Ajax and the Electra remain; for the assumption [Introduc. to Œd. Tyr. p. xxvii.] that the Œd. Tyr. was composed before the Antigone must be retracted [on the grounds mentioned above, p. 39]. The date of our drama may be gathered from the statement in the ὑπόθεσις of Aristophanes of Byzantium: *φασὶ τὸν Σοφοκλέα ἡξιώσθαι τῆς ἐν Σάμῳ στρατηγίας εὐδοκμήσαντα ἐν τῇ διδασκαλίᾳ τῆς Ἀντιγόνης*. If this was really so, we are not to suppose that it was because they were so delighted with his Antigone as a poetical performance, that the poet's phyletæ elected him along with Pericles and eight other strategi, but rather because they so appreciated the wisdom of its political sentiments, its sagacious maxims, its impressive inculcation of εὐβουλία and obedience to law and government, and, lastly, its energetic protests against tyranny. It is very conceivable, however, that the grammarians, knowing that Sophocles was strategus in the Samian expeditions (Thuc. i. 115, sqq.), and that these were undertaken shortly after the first representation, may have merely excogitated that result of the Antigone by way of explaining the election of the poet to that dignity. Be that as it may, the exact year of the Antigone cannot be made out with certainty, so long as we are not informed whether Sophocles took part in the first expedition of Pericles against Samos, Ol. 84, 4, or not until the second Ol. 85, 1. In the former case, the probable year of the first representation would be Ol. 84, 3 (441), in the latter, 84, 4 (440). The poet would then have reached about his fifty-fifth year.

It sounds strangely enough, what is mentioned by a grammarian in Cramer's *Analecta Oxon.* iv. 315, that the Antigone is classed among

the νοθευόμενα, λέγεται γὰρ εἶναι Ἰοφῶντος τοῦ υἱοῦ. If we combine with this the notice of the biographer that Sophocles died suddenly during the *rehearsal* of the *Antigone*, we may not improbably suppose that the poet, quite at the close of his life, was preparing his *Antigone* for a fresh representation, and that Iophon carried out his father's intentions after his decease. Then it might stand thus in the *didascalizē*, [πρῶτος] Ἰοφῶν Ἀντιγόνη. On this supposition, it would be likely enough that the interpolation, 909 sqq., came from none other than the ψυχρὸς Ἰοφῶν.

NOTES.

V. 1—10. *Already have thou and I in our closely connected destinies been called to undergo afresh in our own persons whatever of calamity and shame our father suffered, so that nothing has been wanting: and now here is a new insult designed for us.* Hence the iteration in τὰ ἀπ' Οἰδίου κακά 2, τὰ δὲ κάμὰ κακά 6, τῶν ἐχθρῶν κακά 10.

1. "O beloved Ismene, thou, as mine own sister, the natural co-partner of my sorrows, since the ills we inherit from our father touch thee alike with me." The *heart-felt love* lies in κάρα, cf. 899. 915. CEd. C. 321, in Homer φίλη κεφαλὴ: ἀντ' ἀδελφον enforces the leading thought put prominently forward in the κοινόν, since the κοινωνία κακῶν springs from their common parentage: partner because sister. To this refers 2 τὰ ἀπ' Οἰδίου κακά, 3 νῦν, 6 τὰ δὲ κάμὰ κακά. So too in Æsch. Sept. 1031, Antigone, resolved to pay the last honours to the dead body of Polynices, expresses the sentiment: δεινὸν τὸ κοινὸν σπλάγχνον, οὐ πεφύκαμεν, Μητρὸς ταλαίνης κάπὸ δυστήνου πατρός· τοιγὰρ θέλουσ' ἄκοντι κοινῶναι κακῶν Ψυχῇ, θανόντι ζῶσα συγγόνῃ φρενί.

2 seq. "Knowest thou what (can be named) of the woes from Œdipus to usward, what kind of sorrow (there is) that Zeus has failed to accomplish upon us?" For τῶν ἀπ' Οἰδίου κακῶν is a brachylogy (see on 1037) for τὰ Οἰδίου κακά, ἐμπεφυκότα ἀπ' ἐκείνου νῦν. Antigone, taking into view the *multitude* of their sorrows, begins with ὃ τι (οὐ) Ζεὺς τελεῖ: but then, as in the highly excited state of her feelings the *multiplicity* of the sorrows which is brought out in 4, 5, forces itself upon her regard, she improves upon the expression, after the interposed Ζεὺς—κακῶν, with ὅποιον οὐχὶ Ζεὺς τελεῖ. This mounting anaphora of the ὃ τι presented itself the more naturally, as in v. 2 there was no room left for the negation which is fond of putting itself forward with interrogative words, whence it attaches itself to ὅποιον. In a less impassioned speech Sophocles would perhaps have put it thus: ἀρ' οἴσθ' ἀπὸ τί τῶν κακῶν, ὅποιον οὐ Ζεὺς τελεῖ;—(If we write ὅτι, there would result as the principal thought: "Hast thou become aware that Zeus even in our life-time is accomplishing upon us all possible sorrows?" But in the first place Antigone cannot mean to put this question; and, secondly, supposing her to have meant this, and instead of the simple ὅποιον οὐ τελεῖ (ἕκαστα τελεῖ) to have put it in this more animated form (as CEd. T. 1401, see on CEd. C. 1135), the interrogation does not admit of ὅποιον, since the use of these relative forms in direct interrogation—of which in the more ancient writers there are only seeming instances, all of which are to be otherwise ex-

plained [Kühner, 837, 4]—did not find its way into the language before Aristotle, and then only gradually.)—Cf. Plat. Menex. 244 B, *μνησθῆναι, ὡς (θατ) εὖ παθόντες οἶαν χάριν (= κακὴν) ἀπιδόσαν*. Andoc. Myst. 5, 29, *λόγους εἶπον, ὡς πρότερον ἐτέρων ἀμαρτόντων οἷα ἕκαστος ἐπαθὲν (= τὰ ἔσχατα)*.

3. *νῶν ἐτι ζῶσαι, to us twain, who* (of the race of Œdipus alone) *are still in life*: in which words Antigone refers to the recent loss of their brothers, cf. 58. The article *ταῖν* is sufficiently represented by *νῶν*. (The other sense mentioned above, "even in our life-time," is false, as Antigone is not speaking of sorrows which have come upon others of their race, but of those by which precisely she and Ismene are affected. In that case, also, Antigone would be alluding even here to the contumely ordered by Creon for the corpse of Polynices, as one of the woes that must come "while we yet live;" but to this she does not come till v. 7.)

4 seq. *ἄτης ἄτερ*, for which one would expect *ἀτηρόν*, can neither be transformed into its opposite by suppletion of *οὐκ* (*οὔτε οὐκ ἄτερ*), nor by itself be taken in the sense "*si a calamitate discesseris*," in which sense Soph. would have written *ἀλγους ἄτερ*—or even, "to say nothing of guilty disaster" [Böckh]: this is forbidden by the intolerable anaphora, *οὔτε (ἄτης ἄτερ) οὔτε*, which it supposes, and no less by the thought and the parallelism of the members. We understand it thus: *οὔτε ἄτης (οὐδὲν ἄτερ (ἴσθιν), nihil neo triste neo ærumnoso abest (quicquam)*, as 583, *ἄρας οὐδὲν ἐλλείπει*, cf. Œd. T. 1284 1496, so that *ἄτερ* is put adjectively, in which way we often find *χωρίς, ἐκός, ἐκτός, δίχα, νόσφι, πόρρω*, and the like. Common to both series of the *κακά*, the *painful* and the *shameful*, is *οὐδὲν*: both are denoted by two expressions to each of them, of which the latter is stronger; *οὐδὲν ἄτης*, nothing that has but the name of *guilt-incurred calamity*; *ἄτιμον*, the *ἀτιμία* which accrues from an *αἰσχύνη* inflicted upon a person. Before 5 supply again *οὐδὲν*, so that the sentence here, as in 3 *ὅποιον* after *ὃ τι*, takes a fresh start, cf. Aj. 1199 seq. Trach. 1058 seq. The bitterness is sharpened by the alliteration of the negatives and in *ἀλγεινόν, ἄτης ἄτερ, αἰσχρόν, ἄτιμον*, cf. 50 seq. 972 sqq. (The conjecture *ἀγης ἄτερ, ἀζηλον, δυστυχίς* [Coray, adopted by Erfurdt, Schäfer, Wunder] is quite a failure.)

5. As the *ἀλγεινόν* and *ἀτηρόν* refer to the loss of their parents, by which the sisters were bereft of father's and mother's care, so the *αἰσχρόν* and *ἄτιμον* to the *αἰσχιστα ἐν ἀνθρώποις ἔργα* of Œdipus, and the infamy which the parents transmitted to the offspring of their incestuous union; cf. 49 sqq. Œd. T. 1284, *στεινὰ γὰρ, ἄτη, θάνατος, αἰσχύνη, κακῶν* "Ὅσ' ἐστὶ πάντων ὀνόματ', οὐδὲν ἐστ' ἀπόν." The daughters too have experienced as much of sorrow and shame as Œdipus himself, seeing that from the first they have been consigned to the *ἄτη* and the *αἰσχος*, cf. 584 seq. Œd. T. 1493 sqq. Œd. C. 532, *δύ' ἄτα*. (Imitating this, Dio Cass. 62, 3, 2, *Τί μὲν γὰρ οὐ τῶν αἰσχίστων, τί δ' οὐ τῶν ἀλγίστων πεπόνθαμεν*;))

6. *οὐ—οὐκ ὅπῃ*. Iteration of the negative (cf. 2 and 3, 4 and 5) is frequent after interposed sentences, and the like is the case with other, especially weaker words, cf. Krüger, Gr. 67, 11, 3.

Æsch. Ag. 1645, *ὅς οὐκ, ἐπειδὴ τῷδ' ἐβούλευσας μόρον, Δραῖσαι τόδ' ἔργον οὐκ ἔτλης*. Trach. 1014.—*τῶν κακῶν* depends on *ὁποῖον*, cf. on CEd. C. 355. 694. Krüger, Gr. 47, 9. n. 5.

7. Instead of saying *καὶ νῦν νῆον αὐ κακὸν ἐτύχθη* *φασὶ γὰρ . . .* Antigone again uses the livelier form of interrogation.—*πανθήμαρ πόλει*, the collective population of the city (cf. 733. Aj. 844, *πάνδημος στρατός*), consequently ourselves not excepted.

8. Creon is called with a certain irony *ὁ στρατηγός*, because in the further progress of the war, after the death of the brothers, he succeeded in the first instance to the chief command [*Introd.* p. 40].

10. *πρὸς τοὺς φ. στείχοντα τῶν ἐ.* (= *ἀπὸ τῶν ἐ.*) *κακά*, that against those whom we love indignities (cf. 2. 6) on the part of those who hate us are coming on (185. Phil. 194. El. 374). Antigone's indignant feelings lead her to denote the brother (*οἱ φίλοι*) and Creon (*οἱ ἐχθροί*) quite generally, and so more forcibly [*pluralis categoriæ*]. The latter, since his *κήρυγμα*, is in her account a declared enemy: but Ismene takes the words otherwise, replying in 11—14 to *οἱ φίλοι*, in 15 sqq. to *τῶν ἐχθρῶν*, by which she understands the besiegers of Thebes. The leading notion is *τοὺς φίλους*, 10, to which *τῶν ἐχθρῶν* serves only as rhetorical antithesis: cf. on 88. CEd. C. 13.

11 sqq. *μῦθος φίλων*, tidings of loved ones (generally; not *τῶν φίλων*), because by the deaths of the brothers she is bereft of all φίλοι. As Antigone opposed the *ἐχθροί* to the φίλοι, so Ismene 12, *οὔτε—οὔτε*, and so 17. It is only in the case of a proper name (as here *Ἀντιγόνη*) that the older Tragedy allows itself an anapaest in the fifth foot.

13. *δυοῖν—δυό*, cf. 55. 170. See on Aj. 267. CEd. T. 261. In this collocation, as in the antithesis 14, *μῦθ'—διπλῆ* (see on CEd. T. 1), there lies an irony of bitter sorrow. Properly speaking, Eteocles and Polynices were *διπλοὶ ἀδελφοί*: but as each fell by the hand of the other, therefore *διπλῆ*, in piquant antithesis to *μῦθ'*, is put with *χερί*, as El. 206, *θάνατοι διδύμαιν χερσίν*, of Clytemnestra and Ægisthus; Pind. Pyth. 2, 9, *χερὶ διδύμα*, of Artemis and Hermes, both putting hand to the work.

15. Cf. on 10, 11.

16 seq. "I know nothing further (*nil supra deos lacesso*, Horat.), I know myself neither happier nor unhappier."

19. *ἐξέπεμπον*, I brought thee forth. The agitation of spirit under which she labours will not let her come at once to the point of challenging her sister to take part in her design. In 31 first she slightly hints at something there is to be done; in 37 she indirectly bespeaks Ismene's concurrence, in 41 she directly summons her to take an active part with her, at last in 72 her own unalterable purpose is energetically declared.

20. *δηλοῖς τι κ. ἔπος*, manifestly thou art restlessly heaving with some word: art brooding upon some weighty matter, which is struggling for utterance. In *καλχαίνειν*, which the ancients explain *τετραγμένως φροντίζειν*, *ἐκ βάθους μεριμνᾶν*, *ἐκ βυθοῦ παρασσεῖν* (see on CEd. T. 483), *κυκᾶν*, and compare with the Homeric *βυσσοδομεύειν*, we are not to think either of the way in which the purple-snail (*κάλχη*, *ὁ κόχλος τῆς πορφύρας*) is got out of its native depths,

or of the process of dying purple. It is merely a more choice expression for the Homeric πορφύρειν (πολλὰ δέ μοι κραδίη πόρφυρε κίωντι, Q. Smyrnæus ἀσπετα πορφύρεσκε κατὰ φρίνα, and the like), *multa movere animo, versare, solvere curarum tristis in pectore fluctus*, Lucret. 6, 34.

21. τάφου depends on ἀτιμάσας, see on CEd. C. 49, as τὸν μὲν προτίσας (ἀξιώσας πρὸ Πολυνείκους) comes in only by the bye, for the sake of giving greater prominence to the antithesis, as if it were = ὅσπερ Ἐτεοκλῆα προὔτισε, Πολ. ἀτιμάζει, cf. on CEd. C. 282 seq. For it is simply by the contumely put upon Polynices that Antigone's feelings are so revolted.

23 seq. Ἐτεοκλῆα () μὲν, ὡς λέγουσι, σὺν δίκῃ Χρησθεὶς δικαίᾳ καὶ νόμῳ κατὰ χθονὸς Ἐκρυψε . . . is the reading of the MSS. and Edd. The construction is supposed to be either χρησθεὶς (ἀντὶ) σὺν δίκῃ, "while with Eteocles he proceeded according to righteous right and custom," or σὺν δίκῃ δ. ἔκρυψε, χρησθεὶς αὐτῇ, after the analogy of the pleonastic use of the preposition in σὺν τεύχεσι θωρηχθέντες, σὺν γῆραι βαρύνε, and the like, see on CEd. T. 17; δίκη δικαία is defended by *justo jure* and the like, see on 502: lastly, χρησθεὶς in the sense of χρῆσάμενος is supposed to be justified by μνησθῆναι by the side of μνησασθαι, μμψθῆναι, πειρασθῆναι, λογισθῆναι, διαλεχθῆναι, δυνηθῆναι, etc. But the treatment of Eteocles could be nothing more in Antigone's eyes than the discharge of a common duty, which was owing to every dead person, no matter whom, and she could not mean to speak of it as a thing specially calling for notice and acknowledgment: on the contrary, the wrong designed for Polynices is what fills her whole soul. And, besides, to say nothing of the harshness in point of language—the ὡς λέγουσι, whether we construe it with ἔκρυψεν alone, or with σὺν δίκῃ δικ. ἔκρυψεν, and take this as the judgment of the people—which to an Antigone would go for nothing—is quite out of place. For from 900 seq. (cf. on 194 seq.), it is clear that Antigone, in the discharge of a duty, had assisted in the interment of Eteocles. Consequently, we are not at liberty to strike out [as Wunder proposes] v. 24 entire (χρησθεὶς δικαίᾳ καὶ νόμῳ κατὰ χθονός), since Soph. could not possibly have written ὡς λέγουσι, and κατὰ χθονός could not be left out here (notwithstanding 285). All offence is removed, and the rhetorical relation of the first member of the sentence is restored, if we assume as the original what we have given in the text. The interpolation probably came from a reader who recollected that in Eur. Phœn. 786 sqq. 1656, Eteocles charges Creon to give no burial to Polynices. Perhaps he wrote χρησθεὶς δικαία, i. e. παραγγελθείς, in the margin, his notion being that Eteocles ordered interment for himself. Then, further, as what is said of Polynices in 27. 31, is marked by φασὶν as a communication from others, the interpolator transferred this likewise to what is said of Eteocles, and then giving σὺν δίκῃ = δικαίως as gloss upon the Homeric ἡ δίκη (Odys. 4, 691. 14, 59. 24, 255), this he enlarged with δικαίᾳ καὶ νόμῳ, after the manner of the prosaic phrases χρῆσθαι τῇ δίκῃ καὶ τῷ νόμῳ, etc., and so completed his trimeter.

25. ἔντιμον, so that he is now ἐναρίθμιος with them of the world

beneath: so the shade of Patroclus Il. 23, 71, *θάπτε με ὅττι τάχιστα πύλας Ἀΐδαο περήσω* sqq.

26. τὸν θαν. νέκυν, cf. 467. 515, and the Homeric *νέκυες κατατεθνηῶτες*.

29. The order *ἄταφον ἄκλαυτον* in Laur. A, which destroys the inverse parallelism (chiasmus) *καλύψαι—κωκυῖσαι*, is contrary to the fixed usage, cf. Il. 22, 386, *κεῖται παρ νήεσσι νέκυς ἄκλαυτος ἄθαπτος*. Od. 11, 72, *μή μ' ἄκλαυτον ἄθαπτον—καταλείπειν*. Eur. Hec. 30.—To *οἰωνοῖς*, cf. 205 seq.

30. *εἰσπορῶσι*, for which some have conjectured *εἰσορμῶσι*, depicts the greedy glance of the birds of prey, which scent the corpse and have their keen eyes riveted upon it, turned *towards* (set upon) *the lust of devouring*, i. e. to revel in their banquet.

31 seq. τὸν ἀγαθόν (Phil. 873), ironically; he, till now, “that worthy Creon of ours.” Antigone first calmly adds the *dativus ethicus*, but as soon as she has said *σοι*, she is reminded that the command holds for herself likewise. Hence *κάμοι*, to which with special emphasis she adds *λέγω γὰρ κάμει*, *aye, mark it, me too*, so little can he know me! It would sound more naturally had she said *λέγω γὰρ κάμοι*, but when, as here, a word is quoted or repeated only as such (*materialiter*), the ancients are fond of altering its case in conformity with the structure: thus *ὅταν Ἰάϊον γράφῃ τις*, *audito Cicerone*, “when one writes the name ‘Gaius,’” etc. With bitterness, Antigone makes herself and Ismene specially prominent, as if they, of all others, were the persons meant, whereas Creon’s order was intended for *all* without exception, cf. 7.

33. The MSS. *contra metrum* τοῖς μὴ εἰδόσιν, whence the τοῖσι μὴ εἰδόσιν of the Edd. But the *κήρυγμα* was not unknown either to Antigone (488, *ἐμφανῇ γὰρ ἦν*) or to the old men of the Chorus, see on 220. Therefore, I have written *τοῖσιν εἰδόσιν*, whence there results an ironical antithesis between *κηρύξαντ' ἔχειν* and *σαφῇ προκηρύξοντα* (cf. 461), “to make it right well known to all the world, which nevertheless knew it long ago.” On the phrase, cf. on Œd. C. 1539. Il. 10, 250, *εἰδόσι γὰρ τοι ταῦτα μετ' Ἀργείοις ἀγορεύεις*. 23, 787. Eur. Hec. 664, *οὐ καινὸν εἶπας, εἰδόσιν δ' ὠνειδίσας*.

35. τούτων, *τάφῳ καλύψαι ἢ κωκυῖσαι*, 28.

36. *προκείσθαι*, as 477.—*φόνον δημόλευστον*, as Aj. 254, *λιθόλευστος Ἄρης*, cf. *ibid.* on the punishment of stoning, and note on Œd. C. 435.—*ἐν πόλει*, before the eyes of all men; publicly.

38. i. e. *εἰτ' εὐγενῆς πέφυκας ἐσθλῶν εἴτε ἐσθλῶν πέφ. κακῇ*, after the manner of the formula *εὐγενῆς καὶ εὐγενῶν, κακὸς καὶ κακῶν*, etc.

39 seq. Construe, *τί πλεον προσθείμην ἄν*, “what advantage could I bring to us,” cf. 268.—*εἰ τὰδ' ἐν τούτοις*, “if things be in this posture,” cf. Œd. T. 893, *λύουσα ἢ φάπτουσα*, “loosing or joining (binding)?” By this proverbial combination, Ismene expresses how utterly she is at a loss what part to take. *Δύειν* and *ἄπτειν*, probably derived from the process of weaving, denote antitheses, “to tie and untie a knot;” as *κάθαμμα, κάθαπτα, ἄμμα λῦσαι*, cf. on Aj. 1317, and *infra*, 1112. In suitable places, the ancients used antitheses of this kind for the purpose of individual-

ising general ideas, as e. g. οὔτε πάσχων οὔτε δρῶν, "under no circumstances whatever," τί δρῶν ἢ τί φωνῶν; "in what conceivable way!" see on CEd. T. 72: here, "what can I do or leave undone?" i. e. in what way that can be mentioned? Cf. 1095. It by no means implies a hint at any active part to be taken, or any kind mediation with Creon ["neque deprecando neque agendo, sive neque verbis neque factis, se perficere posse ut Creon jussa quæ dederit rescindat," Wunder]: Ismene has not a thought of either.

42. ποῖ γνώμης ποτ' εἰ, *whither art thou gone with thy thought?* Ποῖ (most of the edd. from inferior sources, ποῦ) is put pregnantly, after the manner of the phrases ποῖ φρενῶν ἔλθω, ποῖ γνώμης πίσω, and the like: cf. Phil. 1211, and on CEd. C. 23.

43. As tenderly as possible, Antigone says κουφίσαις, βαστάσεις, as in the περιστέλλειν of the dead body, the first thing to be done was to raise it up, for the purpose of washing and attiring it; cf. Aj. 1411. But at the same time there is a reference to the alleviation of his condition thereby afforded to the dead; cf. on 25.—ξὺν τῇδε χερσί, in co-operation with me; because the hands were required to be put to the task; cf. 14. CEd. T. 811. To detach [with Schäfer] ξὺν τῇδε (with me) from χερσί (by putting to thine hand), cf. Aj. 1047, τὸν νεκρὸν χεροῖν συγκομιζέειν, would be unnatural.

45. Antigone declares that at any rate *her*—and, if Ismene refuses to join in the act—their brother shall receive interment at her hands: thereby she will discharge Ismene's sisterly duty as well as her own.

46. Δίδυμος φησίν, ὑπὸ τῶν ὑπομνηματιστῶν τὸν στίχον νενοθεῦσθαι, Schol. Probably only because it breaks the regularity of the *stichomythia*. As the verse is otherwise unobjectionable, nay, ἀδελφόν seems to be put with a special emphasis, the suspicion is not worth entertaining. In οὐ γὰρ δὴ προδοῦς' ἀλώσομαι (Aj. 1267), Antigone appeals to the verdict which their dead brother himself would give: she will not be found a traitress to him.

47. Ismene, astounded by her sister's daring, comes back to the thought expressed in 44.

48. τῶν ἐμῶν, from τὰ ἐμά, *the sacred duties incumbent on me*.

50 seq. Edipus perished, an object of horror to men, and with evil fame, cf. CEd. C. 305, while in consequence of the dreadful deeds brought to light through his own inquiries (αὐτόφωρα) he blinded himself. Contrary to the usual story, Sophocles here makes the death coincident with the tearing out of his eyes [Introduction, p. 39]: and so Hygin. Fab. 242, "*Edipus ipse se occidit ablatiis oculis*." Cf. on 168. The alliteration αὐτοφ. ἀμπλ.—ἀράξας αὐτὸς αὐτοσυργῇ χ. (*infra*, 977), as 5.

53. διπλοῦν ἔπος, a two-fold name for one person; cf. CEd. T. 458 sqq. 1257. Heraclitus Alleg. Hom. 21, "Ἦρα διπλοῦν ὄνομα, φύσεως καὶ συμβιώσεως.—It is remarkable that Ismene designates Jocasta not in her relation to herself (as *her* mother) but to their father: we expect ἔπειτα μήτηρ ἡμετέρα, ἢ αὐτὴ μήτηρ τε καὶ γυνὴ τῷ πατρί. But this serves to mark more emphatically the hideousness of her shameful end.

54. λωβᾶται, *ends by a death of shame*, cf. CEd. T. 1264 sqq.

55. δύο μ. καθ' ἑμ., cf. 14.

57. The MSS. and edd. ἐπ' ἀλλήλοιιν χεροῖν. But ἀλλήλοιιν having the same ending with χεροῖν would naturally be supposed to agree with it, while yet the sense would require the two words to be unnaturally divorced: "against each other by armed hands." Moreover, μόρον κατεργάζεσθαι ἐπὶ τινι cannot be defended by τείνειν βέλος ἐπὶ τινι, μήδεσθαι τι ἐπὶ τινι, and similar phrases, which imply a conscious regard to a certain goal. I follow Emperius: cf. Thebaid. Cycl. in Schol. CEd. C. 1375, where the old man imprecates upon his sons χερσὶν ὑπ' ἀλλήλων καταβήμεναι Ἄϊδος εἰσω. Æsch. Sept. 931, ἐτελεύτασαν ὑπ' ἀλλαλοφόνους χερσίν. 820, βασιλείοιν ὁμοσπόροιιν Πίτωκεν αἶμα γαῖ' ὑπ' ἀλλήλων φόνῳ.

58. Cf. 3.

59. κάκιστα, cf. 36.—νόμου βία, cf. 79, see on CEd. C. 854, βιάζομαι τὸν νόμον (663), lays a strong emphasis on the violation of the law involved in Antigone's purpose, seeing that she *deliberately* transgresses the edict; cf. 448 sqq.

60. ψῆφος ἡ κράτη, *sentence* (command) or *the powers* applied to enforce obedience: with reference to the two considerations drawn in the following verses from their sex and their subordinate position. (Possibly, however, her meaning may be, "Call it ψῆφος or κράτη, lawful ordinance or command of him that is in power.")

63 seq. The inf. ἀκούειν (*hearken, obey*) belongs to ἔφουμεν, and οὐνεκ' ἀρχ. ἐκ κρείσσωνων (see on Aj. 668) is logically equivalent to ὅτι γυναιεῖς ἔφουμεν: cf. El. 997, γυνὴ μὲν οὐδ' ἀνὴρ ἔφυς, Σθένης δ' ἔλασσον τῶν ἐναντίων χερσὶ. The double structure, as in Pind. Ol. 6, 12, μάντις τ' ἀγαθὸς καὶ δοῦρι μάρνασθαι. Xenophan. Eleg. 2, 15, πύκτης ἀγαθός—πενταθλεῖν.

65. οἱ ὑπὸ χθονός, both the χθόνιοι θεοί, and the dead, whom, as the sentiment is expressed in 74, one will have to please for longer time than those on earth.

66. βιάζομαι τάδε, *have cogor*, cf. 1073.

67. τοῖς ἐν τ. βεβῶσι, cf. 996.

69. ἔτι, which is also to be supplied to κελεύσαιμ' ἄν, *now any more*, now that I know thy principles.

70. ἡδέως, viz. ἐμοί.

71. ἴσθ' ὅποιά σοι δοκεῖ, ὅποια οἶσθα, εἰδέναι ἔφης, hold fast to the principles which thou avowest, 59 sqq. Cf. 301, δυσσέβειαν εἰδέναι: Phil. 960, οὐδὲν εἰδέναι κακόν (as we say in German, *sich auf etwas verstehen*, "to understand oneself upon something," = to be at home with, to be skilled in), and the formula used for declining the imputation of holding like views with another, οὐκ οἶδα τὸ σόν, *tídi habe*, El. 1099. Danaë fr. 1, οὐκ οἶδα τὴν σὴν πείραν, "I have nothing to do with it." Similarly, El. 1055, ἀλλ' εἰ σεαυτῇ τυγχάνεις δοκουσά τι φρονεῖν, φρόνει τοιαῦτα. (Others write ὅποια, cf. 38, or ὅποια σοι δοκεῖ, deriving ἴσθι from εἰμί: both these interpretations are known to the Scholia. Opposed to πράσσειν, ἴσθι from οἶδα seems more biting.)

72. By the full stop after the first foot, θάψω is made peculiarly weighty and emphatic. In καλόν μοι Antigone points back to 59; cf. 97.

73. φίλε—φίλου μέτα, cf. on 13.

74. δῶτα πανουργήσασα, because that which in Ismene's eyes was

α πανόβρηγμα, Antigone regards as ὅσιον. Similar oxymora, δίκαιος δόλος, ρίους fraud, and the like.

75. τῶν ἐνθάδε, ἢ τοῖς ἐνθάδε, Gr. 1337 (773), § 781, d.

77. τὰ τῶν θεῶν ἔντιμα, ἃ ἔντιμα νομίζεται τοῖς θεοῖς, τὰ παρὰ τοῖς θεοῖς ἔντιμα, cf. 450 seq. 1070 seq.

78. οὐκ ἄτμα ποιῶμαι, I deem not the holy rights of the gods to be compromised by my proceeding, since, were I to act otherwise, I must go against the prohibitions of the state. Cf. CEd. C. 590, δι' οὐδενός ποιῆσθαι τι, Phil. 499.

79. βίη πολιτῶν, cf. 59.

82. οἶμοι ταλ., "woe is me for thee, unhappy one;" not οἶμοι, ταλαίνης ὥς . . .

83. Cf. 546 seq.

87. σιγῶσα is necessarily thrown in by Antigone, in her passionate excitement, in like manner as γνωτὰ κοῦκ ἄγνωτά μοι, and the like; see on CEd. T. 58. CEd. C. 359. At the same time, the explanatory clause is amplified and heightened by πᾶσι.

88. "Thou art hot-blooded upon cool matters," says Ismene, wishing by a pointed phrase to make her sister mark how she wounds her feelings by speaking as she does. The leading idea is θερμὴν καρδίαν ἔχεις: to this ἐπὶ ψυχροῖς (in cool things, in things which ought to be managed in cool blood) is added merely for the sake of rhetorical point, just as CEd. C. 622; cf. on 10; jokingly, Horat. A. P. 465, "*Empedocles ardentem frigidus Aetnam Insiluit.*"

89. μάλιστ' ἄδειν, attested by the consent of all the authorities, ought not to be altered into μάλισθ' ἄδειν, as the *psilosis* of the form is not confined to the Æolic dialect.

90. ἀμυγᾶνων ἐρᾶς, "art fond of going after impracticable things;" such, she means, is Antigone's natural disposition, in this and every thing else.

94. προσκείσει, "wilt be hateful, moreover, to thy brother,"—a hateful burden upon him; δίκη (δικαίως) belongs to both members. In προσκείσει perhaps, besides the notion of encumbrance and annoyance, there may be a slight allusion to Ismene's relation to her brother, even after her death (wilt join him there one day, as a hateful object), cf. 76. (Lehrs would read Δίκη, as a proper name, "wilt moreover fall into the hands of Dike," who will punish thee. But if the goddess Δίκη was meant, she ought to have been marked as such by some addition, as in 451.)

95. με καὶ τὴν ἐξ ἐμοῦ δυσβουλίαν, cf. Aj. 1147; CEd. T. 905; CEd. C. 750; Demosth. Aristog. 2, 801, Ἀριστογείτονος τουτουὶ καὶ τῆς τούτου πονηρίας.

96. With bitterness she says τὸ δεινὸν τοῦτο, which thou fanciest so dreadful; cf. 59, to which also she alludes derisively in καλῶς θανεῖν, cf. 72.

Str. 1. The Chorus hails the first ray of morning light that has now again cheerfully dawned upon Thebes.

100. The rapture felt by the Chorus depicts itself first in the accumulation, ἀκρίς ἀελίου, τὸ κάλλιστον φάος, ἄμέρας βλίσφαρον, then in the *perichesis*, φανὲν φάος, ἐφάνθη ποτὲ. The periphrasis of the beaming sun after Pind. Hyporch. 4, 1, ἀκρίς ἀελίου,

τί . . . ἔθηκες; Eur. Med. 1218, ἰὼ γὰρ τε καὶ παμφαῆς ἀκτὶς ἀελίου. (Laur. A. 2da manu, ἀελίοιο, agreeably with which some write ἀελίοιο, κάλλιστον . . . But even the passage of Pindar is against this, and so is the consent of the authorities for τό, i. e. ὃν τὸ κάλλιστον ὃ ποτε ἐφάνη.)

101. τῶν προτέρων, παρὰ τὰς πρόσθεν ἡμέρας, Schol. On the superlative, which, strictly taken, is illogical (cf. 1212), see note on Phil. 1170.

105. "Uprisen above the waters of Dirce, Helios has lighted up the plain where the hosts of Argos were defeated." That Dirce runs on the west side of the city, mattered nothing to the poet.

106 seq. Helios has caused the hostile army, δξύτέρῳ χαλινῷ, to speed its flight (παρασκευάσας τῶν χαλινῶν μετὰ σπουδῆς ἐφάψασθαι, Schol.), inasmuch as the dawning day, by increasing the danger, made the necessity of flight more urgent. Sophocles follows Æschylus in representing the Argives as fighting from chariots, cf. 149. Sept. 60, 80, 122, 151, 204, 245.—The λεύκασκῖς φῶς represents, as headed up in its leader Adrastus, the whole Argive host with their shields, which, according to the custom of their country, were λευκαί; hence Sept. 90, ὁ λεύκασκῖς λεῶς, cf. Eur. Phœn. 1106. In the Ἀργόθεν of the MSS. and Edd., which is metrically defective [— ◡ —], where the antistr. and the nature of the verse require — ◡ ◡ —], H. L. Ahrens detected an easy error of transcription, or a marginal gloss of Ἀπιόθεν, cf. CEd. C. 1303, γῆς ὅσοι περ Ἀπίας πρῶτοι καλοῦνται.—φυγάδα πρόδρομον, ὑπὲρ τὸ διὸν δραμόντα, διὰ τὴν φυγὴν, Schol.

110—116. Anapaestic system, recited by a single Choreutes. Our parodos has this remarkable peculiarity, that anapaestic systems, of which, in the more ancient tragedy, the parodi used to consist (comp. the Ajax), alternate with lyrical strophes sung by the entire chorus.

110. Starting with φῶτα βάντα Ἀπιόθεν, the first system points to the feud of the brothers as the cause which led to the hostile invasion (cf. the Introduction to CEd. C. p. xviii.) The Vulg. δν—Πολυνείκης left a verb wanting for δν to be governed by; and as, besides this, the system does not accurately correspond with its antisystem, various ways have been devised for supplying the supposed omission; but anapaestic systems do not demand a strictly exact correspondency; and the Schol., who is appealed to in support of the vulgate reading of v. 116, with his ὄντινα στρατὸν Ἀργείων ἡγάγεν ὁ Πολυνείκης, does but freely paraphrase the reading (recognised by Scaliger as the true one), δς—Πολυνείκους. From that very paraphrase, in fact, δν—Πολυνείκης seems to have been first imported into the text, as Laur. A. has δν and Πολυνείκης in ratura. Now the entire system is meant for the army as a whole, not for Polynices. Of him the Chorus, with instinctive reverence for the house of its rulers, makes but slight mention. But the host which invaded the land, with purpose of utterly destroying Thebes, is likened to an eagle which, with intent to pounce upon its prey (ἐπὶ γῆ), with shrill scream swoops to the ground (εἰς γᾶν.)

111 seq. Even at the outset, in ἐφ' ἡμετέρῃ (so Laur. A. and Schol. for ἀμ.), the poet has in view the image which, by successive touches, is gradually brought to its completeness: then, ἀρθεῖς, *exortus, ortus*,—although ἀραι σόλον, στρατόν (*suasione*) is a usual phrase,—points more distinctly to the eagle raising itself up for its flight; still more δέξα κλάζων, cf. Il. 16, 428, οἱ δ' ὥστ' αἰγυπιοὶ μεγάλα κλάζοντε μάχωνται, "Ὡς οἱ κεκληγῶτες ἐπ' ἀλλήλοισιν ὄρουσαν; 12, 125; 17, 88; at last with αἰετός... the image is brought fully before our eyes. Just so Æsch. Ag. 45, of the Atreides on their way against Troy: ἦραν στρατιῶτιν ἀρωγάν μέγαν ἐκ θυμοῦ κλάζοντες Ἀρη τρόπον αἰγυπιῶν. We have as here a hint at the *omen in nomine Πολυνείκης* in Æsch. Sept. 577, 658, 829; Eur. Phoen. 644, 1508. Cf. on Aj. 430. CEd. T. 71.

113. The MSS. and earlier Edd. αἰετός εἰς γὰν ὡς ὑπερίπτα, Schol. αἰετός ὡς γὰν. Dindorf, in order to obtain a *parce mihi*, strikes out ὡς, so that image and object likened thereto become blended together. Perhaps, however, it should be εἰς γὰν ἄπειρ (Ced. T. 176) ἔπτα, as ὑπερίπτασθαι elsewhere has only the sense, *to fly over*.

114. λευκῆς χ. πτέρυξ, cf. 106, λευκοτάτη (as El. 785, σῶμα δειλαίας σποδοῦ, στολὶς τρυφῆς, δόμοι ἀβρότητος, etc.), inasmuch as the shields which cover the host are, as it were, the wings of those swooping birds of prey, the Argives.

117 sqq. Already in 115 seq. there is a departure from the image of the eagle; and here, in the antistrophe, Sophocles drops it entirely. Instead of this, looking back to Str. 1, the Antistr. depicts the rage of the hostile army,—a rage which was utterly defeated by the prowess of the Thebans, although the Argives had already mounted the walls. To them the poet applies terms which are appropriate to beasts of prey, φονῶσαι, λόγχοι, ἀμφιχανῶν αἱμάτων γένυσιν πλησθῆναι, until at last, with δράκοντι, the image is rounded off as a whole.

117. φονῶσαισιν, ταῖς τῶν φόνων ἐρώσαις, cf. Phil. 1209.

119. ἐπτάπυλον στόμα, the seven-gated mouth; a bold expression for ἐπτάπυλον πόλιν, ἐπτάστομον πύργωμα, πύλαι ἐπτάστομοι, cf. 100.

120. On the plural αἵματα, see on CEd. T. 1279.

122. πνευκάεις Ἡφαιστος (1007), *pinguis ardor*, Virg., Æn. 11, 768.—ἐτάθη, as Hom. μάχη, πόνος, ἔρις τανύσσεται. In the expression ἀμφὶ νῶτα, which forestalls the issue of the encounter, the flight is denoted.

126. The clashing din of the Thebans, which effected the flight of the Argives, was *hard work* for the assailing dragon to encounter. The dragon is an image of blood-thirsty ferocity; and in Eur. Phoen. 1144 seq., where Adrastus, the chief of the expedition, bears on his shield, besides vipers and hydra, dragons likewise, represented in the act of bearing off children of the Cadmeans from the midst of Thebes, this monster is called Ἀργεῖον αὔχημα, as symbol of the Argives. (Under the notion that the poet has still the eagle before his eyes, even ancient interpreters have been led to speak of the enmity between the two creatures, cf. Il. 12, 200 seq.; Hor. Carm. 4, 4, 10. As, moreover, the Thebans were δρακοντογενεῖς,

σπαρτῶν γίνος (1106, see on CEd. C. 1531), hence the words have been interpreted to mean *ἐτάθη πάταγος ὑπὸ τοῦ δράκοντος*. But the position of *δυσχείρωμα* between the two datives—so that no hearer could possibly think of detaching it from *ἀντιπάλῳ δράκοντι*—is clearly opposed to this view. The erroneous interpretation may also have given rise to the ill-devised alteration *ἀντιπάλου δράκοντος*, which appears in Laur. A. 2da manu, and Par. A.)

127—133 assigns the reason why Zeus has dismayed the host of the Argives, and by striking down the most insolent one of all these insolent invaders, has awfully chastised their impious daring.

127 seq. Ζεὺς—*ὑπερεχθαίρει*—καὶ . . . Simple parataxis; whereas the logical relation would lead us to expect γάρ, ὅς *ὑπερεχθαίρει*, *ρίπτει*. Even according to the Epos, the first expedition against Thebes fails because of the impiety of the assailants, at which Sophocles merely hints, as the *κομπάσματα* of the chiefs were generally known from the play of Æschylus. There the Chorus (Sept. 483) utters a wish which is here fulfilled: *ὥς ὑπέραυχα βάλλουσιν ἐπὶ πτόλει Μαινομένα φρενί, τῶς νιν Ζεὺς νεμέτωρ ἐκίδοι κοταίνων*. With *μεγάλη γλῶσσα magna lingua*, cf. 1350.

129 seq. Zeus saw with indignation how the Argives, *with overweening pride in their mighty stream, came on*; their mighty masses overflowing the land (as Æsch. Pers. 410, *ῥεύμα Περσικοῦ στρατοῦ*, cf. Sept. 64, 80, 115), *and proud, overweening in the clatter of their gold-decked arms*; cf. Simonid. Epigr. 149, where the Hellenes *χρυσοφόρων Μήδων ἐστόρεσαν δύναμιν*. The reading is emended after Laur. A. sec. m. and Par. A., which give *καναχῆς ὑπερόπτας* (*ὑπέρφρονας*). On the other hand, the Scholia know only *ὑπεροπτίας*, which they take either as genitive of *ἡ ὑπεροπτία*, whence Boeckh, with a strained interpretation, and contrary to the usage of the metaphorical *ῥεύμα*, makes the sense to be, *in the stream of the overweening of the clatter of gold*, or as acc. plur. of *ὁ ὑπεροπτίας* (as *ὁ ὑποκομφίας*), which is implied in the bombastic paraphrase *τὴν τοῦ χρυσοῦ φαντασίαν ὑπερβεβηκότας τῇ ἰδίᾳ ὑπεροψίᾳ*; while modern interpreters have misused the same in order to make out a comparative *ὑπεροπτοτέρους*, or such like. Similarly, Tydeus, Æschyl. Sept. 391, *ἀλύων ταῖς ὑπερόποις σάγαις*.

133. The name of the γίγας Καπανεύς is suppressed,—the Chorus disdains to mention it. In his person the poet makes the insolence of them all to have received its chastisement. So in 106 Adrastus stood as representative of the whole host. Æsch. Sept. 423, *ἔχει δὲ σῆμα γυνὸν ἄνδρα πυρφόρον, Φλέγει δὲ λαμπὰς διὰ χειρῶν ὠπλισμένην*. Χρυσοῖς δὲ φωνεῖ γράμμασιν Πρήσω πόλιν. Cf. CEd. C. 1319.

134—140. Str. 2 gives the further details of the headlong overthrow of the giant, while at other points the faithful guardian-god of Thebes casts down the other leaders.

134. [MSS. and Edd. *ἀντίτυπα δ' ἐπὶ γᾶ*.] Schol. *εἰς ἀντίτυπον πτώμα ἔπεσεν διατιναχθεὶς ἄνωθεν κάτω, οὐχὶ πλάγιος· αὐτὸς μὲν γάρ τὴν ἄνω φορὰν ἐδίωκεν, ὁ δὲ κεραυνὸς τὴν κάτω. Ἄλλως, ἄνωθεν τυπείς ὑπὸ τοῦ κεραυνοῦ, κάτωθεν δὲ ὑπὸ τῆς γῆς*. In opposition to the onward rush of the fire-bearing Capaneus, *ἀντίτυπα*

is probably "with a stroke encountering him," i. e. in front, so that he toppled over backwards. But [in the common reading] the lengthening of the *ā*, notwithstanding the dactylic rhythm of the polysyllable and the arsis on the last syllable, is not to be excused. Porson, *ἀντιτύπη*; but in that case Soph. would have put, what is allowed by the metre, *ἀντιτύπη*. And besides, the image itself, the earth beating back with a rebound the down-hurled body of the foe, is too gigantic to have been employed by Sophocles, even in speaking of a Capaneus. In Laur. *ἀντίτυπος* is inserted *sec. man.*, which, however, looks like a conjecture. Hence, with a retraction, which the striking contrast here makes very beautiful, of the *ἀλλά*, which in later poets often holds the second place, I have written *ἀντίτυπ' ἀλλ'*, for *ἀντίτυπα δ'*.

135. *πυρφόρος*, opposed to the *παλτὸν πῦρ* of the *πυρφόρος ἀστεροπητῆς* to whom Capaneus succumbed: *δς* belongs alike to *πυρφ.* and to *ὀρμῶντα*.

136 seq. *ἐπείναι*, viz. *ἐπὶ τὴν πόλιν*. *Æsch. Sept. 345, μαινόμενος ἐπιπνέει Ἄρης*. Cf. 63, *φράζει πόλισμα, πρὶν καταγίσιαι πνοὰς Ἄρεος*. The image of Capaneus, in wild career, dashing forwards for the utter destruction of the city, is taken from a mighty rush of wind. With *βίωται* cf. 929.

138. *εἶχε δ' ἄλλα τὰ μὲν* brings to a close the fate of Capaneus, the Chorus derisively saying, *With him, however, it came off otherwise*. Similarly Aj. 684, *ἀμφὶ τοῦτοις εὖ σχήσει*. (I adopt Erfurdt's emendation for the reading *εἶχε δ' ἄλλα τὰ μὲν ἄλλα τὰ δ'...*, while Hermann's *εἶχε δ' ἄλλα μὲν ἄλλα* (*res alibi alia ratione se habebat*) besides, the strange uncouthness of the double meaning given to *ἄλλα*, entirely misses the sense. For this would be to forestall what follows; but *τὰ δ' ἐπ' ἄλλοις* (as Herm. reads the following clause) is not meant for the death of the brothers, but for the destruction of the other leaders.)

139. "Other (portions) to others dealt Ares as their lot," as he is elsewhere ironically represented as apportioning his *ξίνια*, i. e. *τραύματα καὶ φόνοι*, see on CEd. C. 1396. As the *παλαίχθων δς τὰν πόλιν ποτ' εὐφλήταν ἔθετο* (*Æsch. Sept. 105*), he is called *δεξιόσειρος*, because in the Theban war-chariot he did his part as trustiest and mightiest *ἵππος παράσειρος*: at the same time there is in *δεξιόσειρος* an allusion to the happy result. The image here employed was obvious enough, especially for the *πολυάρματοι Θηβαῖοι*, as it was common to represent a trusty fellowship of friends under the image of a *ζεύγος*. Thus *Æsch. Ag. 850*, Ulysses *ζευχθεὶς Ἴτρομος ἦν Ἀγαμέμνονι σιραφόρος*. (The reading *δεξιόχειρος*, mentioned by the Scholiast, is feeble and pointless, conveying no image.)

141—47 gives the grounds of the closing thought of Antistr. 1, showing wherein consisted the lot apportioned to the other leaders.

143. The destruction of the leaders is sarcastically denoted by its consequence, the erection of the trophies. These consisted of *πανοπλίας* (whence 106, *πανσαγία*), therefore *πάγχαλκα τίλη*, "the presenting of the tribute due to Zeus:" cf. Trach. 238, *πάγκαρπα τίλη*. Moreover *πάγχαλκα* glances ironically at the glitter of gold in which they came on to the attack, 129.

Antig. of Soph.

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144 seq. The brothers, each falling by the other's hand, left it undecided which was conqueror, which the conquered, so that they supplied no *τέλη* to Zeus. In what follows, the notion of the entire parity of the two brothers in parentage and destiny is dwelt upon with most impressive emphasis, in order to bring out in strong relief the unnatural character of their doings, and the severity of their doom. Hence the dual throughout, and *πατρός ἐνός, μητρός μιᾶς, δικρατεῖς, κοινού, ἀμφω*.

145. αὐτοῖν, ἀλλήλοιν, Gr. 1009 (791), § 654, 2; Kr. Gr. 51, 2, n. 16.

146. *δικρατεῖς*, victorious for both; cf. Aj. 252.

148—154. *Antistr.* 2. But the Chorus will rather banish all jarring themes, and in the joy of victory solemnize feasts of thanksgiving to all the gods, thus reverting in the close to the key-note of lofty joy with which the hymn was struck up.

149. In *ἀντιχαρεῖσα* it may be implied either that Nike, on her part, rejoiced because Thebes distinguished herself in the conflict; or that *ἀντὶ τῶν πρὶν κακῶν* she has shown herself gracious and made amends by the victory, therefore = *ἀντιχαριζομένη*. Hermann *mutuum ridens*.—On the Theban *ἄρματα* and *ἀρματῆλασιαι* (cf. 845, *εὐάρματοι ὀθήβαι*), see on CEd. C. 1062.

150 seq. "From out the now ended fights make you forgetfulness." The poet, instead of the simple *τῶν πολέμων θ. λησμοσύναν* (Hom. Od. 24, 484, *ἡμεῖς δ' αὖ παίδων τε κασιγνήτων τε φόνοιο ἔκλῃσιν θέωμεν*), or *ἐκ τῶν πολέμων* (*post bella*) *ἐπὶ λθωμεν ναοῦς*, mixing up with it a more expressive phrase. (The *τῶν νῦν* cannot possibly be separated from *πολέμων*, though certainly it is remarkable, as one would rather have expected *τὰ νῦν*, or *τὰν νῦν*.)

153 seq. *παννυχίους*, see on CEd. T. 1090; CEd. C. 1028. Construe, *ὁ Θήβας Βάκχιος ἄρχοι ἐλελίχθων*, "let Thebes' own Bacchios (see on CEd. T. 210) lead the dance, shaking the earth," while he as leader *pede terram quatit*. For *ἐλελίχθων* is meant of the rapid vibrations of the feet in the dance, as in Simonid. fr. 25, *ἐλελιζόμενος ποδὶ καμπύλον μίλος διώκω*, and the gloss in Hesychius *ἐλελίστροφει* (*εὐστροφει*) may be meant in reference to Bacchus.

155—162. Closing anapaestic system, in which Creon's coming is announced.

156. *Κρέων δ Μενοικέως*, formal and, so to say, official designation of the king now first making his appearance in public as such.

157. Construe, *χωρὶ ἐρέσων μῆτιν ἐπὶ συντυχίαις*, "in consequence of the favourable events brought about by the gods." The MSS. *νεοχμός νεαραῖσι θεῶν*: I follow Dindorf, who dismisses the conjectural emendations, all aiming at an exact responsion with *σύστ. β'*, with the remark that where the Coryphæus announces the coming of some person, responsion never finds place. The *νεαραῖσι* of the MSS. seems to be a gloss, as in CEd. C. 475.

159. *τίνα δὴ* . . . interrogatively, more animated than *τινὰ δὴ* indefinitely, especially as Creon's opening speech gives the answer to the question.—*ἐρέσων, ἐν ταυτῷ κινῶν, στρέφων, ἀναλογιζόμενος*, cf. Aj. 249.

161. *σὺγκλητον*, the Attic term for extraordinary convocations of a people; *προϋθετο*, middle, because as unlimited ruler Creon

will only make known his will and pleasure.—Instead of *δοτι*, Dobree *δοτε*. But *δοτι* = *τινα δὴ μῆτιν ταύτην ἐπίσσω*, *ἐπεὶ γε δὴ*, *quod*, cf. Phil. 1011. CEd. T. 500. As the Chorus is not unacquainted with the *κήρυγμα*, the doubt here expressed shows how little it imagines that Creon attached so much importance to his order that possibly he might be come now to enforce it.

163 sqq. Paratactic construction of the sentences, instead of *ἐπειδὴ θεοὶ τὰ τῆς πόλεως ὥρθωσαν, μετεκαλεσάμεν ἐγὼ ὑμᾶς*, cf. 127 seq.

163. *ἄνδρες*, short and harsh, instead of *ἀ. πολῖται, Θηβαῖοι*, cf. 207. Creon likens the state to a ship beaten to and fro by a tempestuous sea, cf. 189 seq., CEd. T. 22, which now again floats erect, cf. CEd. T. 51. The alliteration *πολλῶ σάλῳ σείσαντες* is expressive of the violent agitation.

164. *ἐκ πάντων δόξα, ex omnibus scorsum*, i.e., *præter ceteros potissimum*, the full expression (cf. *οἶος ἀνευθ' ἄλλων*, and the like pleonasms, see on CEd. T. 1463), because Creon emphasizes the fact that the men whom he has called are precisely those representatives of the city who have proved their attachment to the former rulers.

165. *ἴσταντ' ἐκείσθαι*, cf. Phil. 60.

167. *τοῦτ' αὖθις, τοῦτο δέ*, see on CEd. T. 603.

168. *ἐπεὶ δαίλετο . . .* shows that Sophocles here makes Eteocles and Polynices to have immediately succeeded to Laius and Oedipus, without an intermediate regency by Creon. Cf. the *Introduction*, p. 39.

170. *πρὸς διπλῆς μοίρας μίαν κ. ἡ.*, see on 14.

171 seq. *παίσαντες τε καὶ πληγέντες*, as CEd. C. 1388, imprecates upon Polynices *θανεῖν κτανεῖν τε*. With the *καὶ* at the end of the verse, which in the recitation is to be closely connected with *πληγέντες*, cf. 409; CEd. T. 555.—*αὐτόχειρι σὺν μίσματι, τῆς αὐτοχειρίας*, construe with *ῥέοντο*. With *σὺν μ.* comp. Pind. Ol. 2, 42, *Ἐρινὸς ἔπεφνε σὺν ἀλλαλοφονίᾳ γένος ἀρήϊον*.

173. *κράτη καὶ θρόνους*, collective powers and rights of the sovereignty: cf. 166; CEd. T. 237; CEd. C. 425, *σκηπτρα καὶ θρόνοι*.

176. The accumulation *ψυχὴν τε καὶ φρόν. καὶ γνώμην*, to denote the entire, actual disposition.

177. *ἐντριβής, versatus, actively exercised*: *ἀρχαί, dignities of rule; νόμοι, ordinances of law*, which emanate from the *τύραννος*. Sophocles has in his thoughts the ancient gnome of one of the seven sages, *Ἀρχὴ ἄνδρα δεικνυσιν*.

178. After the general reflexion that a man can be rightly estimated only when he has given proof of himself by his deeds as a ruler, Creon makes a somewhat abrupt transition to himself, as being precisely in this case. From the general scope of the discourse, we are to complete the sense as follows: *Namely, to apprise you beforehand of my principles, of which, at present, you are necessarily uninformed,—with me the welfare of the whole community shall take precedence of all other considerations.*

180. Creon has uppermost in his thoughts the special case, viz., the prohibition of interment for Polynices, which he has publicly proclaimed without fear of consequences.

181. *εὔν τε καὶ πάλαι*, cf. El. 676. 907.

183. οὐδαμοῦ λέγω, ἐν οὐδεμιᾷ ψήφῳ τίθεμαι, οὐδενὸς ἄξιον ἡγοῦμαι, as elsewhere οὐδαμοῦ θείναι, τάξαι, cf. on CEd. C. 278.

184. ἴστω Ζεὺς . . ., a solemn oath, see on CEd. C. 526.

185. σιωπήσαι, with reference to 180, γλῶσσαν ἐγκλῆσαι.

186. σταίχουσιν, see on 10. The mischief conceived as a person in motion; hence τὴν ἀγην.—ἀντὶ τῆς σωτ., "at the price of mine own safety:" viz. οὐκ ἂν σιωπήσαιμι. Could I, by silence, purchase safety to myself, I would not do it.

187. "Nor would I ever, for my part, make an enemy of my country my friend." The principal thought is sharply marked by θείμην ἑμαυτῷ, cf. CEd. T. 1143.

188. τοῦτο γινώσκων, "this being my conviction;" cf. 176.

189 seq. "Only the state upholds the individual also in safety, and so long as we sail in the undamaged vessel of the state make we our friends;" i. e., our true friends we gain only when our private interests go hand in hand with the common weal. The image, as in 163. CEd. T. 694 seq. Pericles, Thuc. 2, 60, ἐγὼ ἡγοῦμαι πόλιν πλείω ξύμπασαν ὀρθοῦμένην ὠφελεῖν τοὺς ἰδιώτας ἢ καθ' ἕκαστον τῶν πολιτῶν εὐπραγοῦσαν, ἀθρόαν δὲ σφαλλομένην. καλῶς μὲν γὰρ φερόμενος ἀνὴρ τὸ καθ' ἑαυτὸν διαφθειρομένης τῆς πατρίδος οὐδὲν ἧσσον ξυναπόλλυται, κακοτυχῶν δὲ ἐν εὐτυχούσῃ πολλῶς μᾶλλον διασφίζεται.

191. νόμοις αὔξειν πόλιν seems to be appropriate only to the lawgiver, not, as is the case here, to one who would conduct the state according to certain principles. And as, besides, the future seems requisite, therefore I conjecture ἄξω, so that the image of the ship would be still in the speaker's thoughts. So we have the phrases ἀγειν πόλιν, δῆμον, πολιτείαν, and the combinations ἀρχειν καὶ ἀγειν, ἀγειν καὶ δεσπόζειν, and the like. Possibly, however, the scribes may have had in their copies τῆσδ' ἄρξω πόλειως, and, stumbling at πόλειως, in regard of the metre, may have thought fit to alter it as we have it.

195. πάντ' ἀριστεύσας δορί (Laur. A. corr. χειρί), cf. Trach. 488.

196. ἐφαγνίσαι, ἀγνίσαι ἐπὶ τῷ τάφῳ, over and above the τάφος, cf. 247.

197. ἔρχεται κάτω, cf. 25, because it was believed that funeral offerings penetrate to the dead beneath the earth. Æsch. Pers. 626, πέμπε χόας θαλάμους ὑπὸ γῆς. The words seem to say that the interment of Eteocles took place in consequence of the permission to that effect given to the citizens by Creon's κήρυγμα: yet 24 seq. shows that he was interred, as was meet, by the hands of his kindred, and this before the proclamation. The fact is, that Creon having uppermost in his thoughts the prohibition as to Polynices, and purposing to express this in the form of *acous. cum infn.* attached to the preceding κηρύξας ἔχω, has thrown what he has to say about Eteocles into the same form of construction. Cf. on CEd. C. 1019. He does this, however, by way of letting it be felt that in his different procedure in the cases of the two brothers, he was actuated by the same sense of justice, and by love to the whole community.

199. Cf. 285 seq.—θεοὺς τοὺς ἑγγ., El. 428. Æsch. Sept. 588.

200. Polynices, according to Sophocles, was banished by Eteocles

with concurrence of the whole city. See *Introduction* to *Ced. Col.* p. xviii.

201. *πρὸς πρῆσαι*, cf. 121 seq. What, in fact, the enemy did, Creon charges upon the author of the war alone.—*ἠθέλησε δὲ* is strictly speaking, illogically connected, as *γῆν πατρ. καὶ θεοὺς* would lead one to suppose that Creon meant to follow up the *ἠθέλησε μὲν πρῆσαι* with something that Polynices also meditated against the *γῆ* and *θεοί*. But, excited by the mention of the enemy of his country, Creon is led by his strong feeling to the anaphora, *ἠθέλησε δὲ*, which carries him out of the original track.—*αἵματος κοινού πάσασθαι*, cf. 117 sqq., an expression of the extreme rage of war, cf. *Il.* 4, 35 ; 22, 346 ; 24, 212. Theognis, 349, wishes to his enemies *μίλαν αἶμα πιεῖν*, and the wild Ætolian Tydeus before Thebes *ὁμοβρώς ἰδαίσατο Τὸν Ἀστάκιον παῖδα διὰ κάρᾳ τιμών*, *Soph. Fr.* 153.

202. *τοὺς δὲ . . .*, as if the preceding clause had been *τῶν μὲν αἵματος πάσασθαι*.

203. The MSS. *ἐκκεκρήχθαι*, which probably crept in from v. 27. The correction is Musgrave's. Creon (194) meant to make the orders respecting the two brothers dependent on *κηρύξας ἔχω*, viz., *Ἐρεοκλέα μὲν . . . τὸν δ' αὖ ζύναιμον*. But as, in consequence of his dwelling longer on Polynices, the dependence is obscured, he repeats the synonymous *ἐκκεκρήνεται*. That Creon is made to say *τάφῳ μήτε κτ., μήτε κωτῦσαι*, and not, as the logical connexion required, *τὸ μὴ τάφῳ κτερίζειν μηδὲ κωκ.*, cf. 27, is characteristic of his impetuosity ; as, in like manner, 199 seq., he deserts the strict form of construction.

205 seq. Construe, *καὶ (ἰᾶν) αἰκισθέντ' ἰδεῖν (aspectu) δέμας ἰδεσθὸν πρὸς οἰωνῶν καὶ πρὸς κυνῶν* (see on *Aj.* 830), "in body devoured by birds and by dogs," whence the *αἰκία τῆς δψιως* followed.

207. *φρόνημα*, cf. 176.

208. *προέξουσιν*, an hyperbolical expression, as if to honour the bad detracted somewhat from the honour due to the good. The seeming hiatus in *προέξ.* disappears when we give it the proper inter-aspiration *προῖξουσιν*.

211. The measured reply of the Chorus shows that in its heart it does not accord with the severity of the ruler. "*To thee* this order is pleasing ; and doubtless, as sovereign, thou canst order what thou wilt ; but not every one may see it in the same light."

211 seq. Here, also, in the measured words *ταῦτα ἀρ. σοι τὸν δύσνον τῇ πόλει*, one detects the lurking annoyance of the Chorus at being disturbed by this harsh proceeding in its joyful thoughts. The accus. is construed with *ἀρίσκει*, according to the sense *σὸ ταῦτα δρᾶσαι νοεῖς τὸν δύσνον*, cf. *κατὰ μήσαρ' Ἀχαιοὺς*. Even the slight alteration *εἰς τὸν εὐμ.* (= *εἰς τὸν δύσνον καὶ εἰς τὸν εὐμ.*) would be detrimental to the tone of the passage.

213. *παντὶ πού γ' ἐνεστί σοι*, Erfurdt, for *πού ρ'*, "thou hast, doubtless, power to do this." The particle *γε* elsewhere is not immediately connected with *που*, nor, in fact, is it here, but with *παντὶ*, though it comes after *που*, because *παντὶ που* in a manner coalesce into one word. (*Dindorf που πάριστι*.)

215. Creon somewhat harshly follows up the Chorus' admission of his sovereign authority with *ὥς ἂν ἦτε*, "then shall ye be overseers." Yet some particle seems indispensable to introduce the practical application of what precedes; therefore *ὥς οὖν σκοποὶ* . . . (Dindorf's conjecture, *πῶς ἂν—εἴτε*, i. e., *εἴητε*, is quite a failure.)

216. The Chorus, not taking Creon's words in his sense, wishes the watching of the corpse to be assigned to some younger person.

218. The word may be *ἀλλῶ*, which is equally well attested with *ἀλλο*, but Creon's remark preceding rather favours the latter. "If there be already watchers appointed, what can this be that thou orderest besides?"

219. Creon demands that the Chœrentæ should aid him in giving effect to his prohibition.—*ἀπιστεῖν, ἀπειθεῖν*, cf. 219, 277, 652.

220. As *μῶρος* *ὅς* or *ὅστις ἐρᾷ*, so likewise *οὐδεὶς* (or *τις*) *οὕτω μῶρος ὅς ἐρᾷ* [Gr. 1248, d (923, d), § 836, 5]; Kr. Gr. 51, 13, n. 10. To Creon's demand of their assistance, as *σκοποί*, even in this sense, the Chorus ventures to demur, with the remark, Surely there can be no need of this, for it is not to be thought that any one would be so fool-hardy as to fling himself upon certain death. For it knows from the *κήρυγμα* that death was the penalty. Cf. 35 seq. 192.

221 seq. *ὑπ' ἐλπίδων*, "by the enticing views which τὸ κέρδος, i. e. love of gain, holds out, it has been the ruin of many."

223. The watchman, as he comes before them, out of breath, cannot exactly say, as such persons usually do, that his haste is the cause of this. No, it is his fear of Creon that has stopt his breath.

225. *φροντίζων ἐπιστάσεις*, "checks in consequence of considerations," which I suggested to myself.

227. Quite in the manner of his class, the watchman represents his *ψυχὴ* as taking him to task, and gives its very words; hence *ἡῦδα μυθουμένη*, see on Aj. 757. In the higher style more frequently the person speaks to his *θυμός*, his *κραδία*. *Τέτλαθι δὴ κραδίη*, Hom.; *Θυμὲ θυμ' ἀμηχάνοισι κήδεσιν κυκώμενε*, Archiloch. With the like naïveté, Hor. Sat. 1, 2, 68: "*Si diceret hæc animus*."

229. *τλήμων*, *why what a wretched fool thou art!* To make it vocative, *τλήμον*, against the MSS., is not advisable: cf. 228, *τάλας*, and Aj. 641.

229. Laur. A. *κεῖ . . . ἀνδρός, πῶς . . .* But the disconnected way in which he brings out the sentences, piecemeal, more vividly represents the watchman's perplexed state of mind, one thought crossing and jostling another.—*τάδε*, what the watchman has on his mind, τὸ πρᾶγμα.

230. *ἀλγυνεῖ, κλαύσει, οἰμῶξει*.

231. *ἦνυτον*, as 799.—*συχολῇ ταχύς, βραδέως ταχύς*, *leisurely quick, slowly hastening*; an oxymoron, like *σπεῦδε βραδέως*, see on Cœd. C. 306. The reading is emended [by Erfurdt] from the Scholia; the MSS. have *βραδύς*, which was a marginal gloss on *συχολῇ ταχύς*.

233. *ἐνίκησεν, ἔδοξεν*, "the resolution got the upper hand;" cf. 274.

234. By the *σοί* emphatically put foremost, the watchman, in his circumstantial way, gives the *δεῦρο* its more distinct reference to Creon: *hither to thee, namely*.—*καὶ τὸ μ. ἐξερῶ, φράσω δ' ὅμως*, "and even if what I have to say makes thee none the wiser (seeing

I cannot make known the doer of the thing), yet will I speak it nevertheless." Here, too, the form of expression is somewhat dislocated, as the φράσω δ' ὅμως properly supposes an ἐξερω μὲν to precede it.

235. δεδραγμένος, ἀκριξ ἐχόμενος, *clutching at*, as Hom. κόνιος δεδραγμένος. From the mistake, πεπραγμένος, in Laur. A., later scribes have foolishly conjured up πεφραγμένος, ἡσφαλισμένος, with which the genitive would not consist.

236. τὸ μὴ παθεῖν ἄν, as if the preceding words had been simply ἐπιζῶ γὰρ τὸ . . . Quite in the way of the common people, the watchman consoles himself with the thought that nothing can befall him but what fate has decreed for him. Cf. Æsch. Sept. 263, πείσομαι τὸ μόρσιμον.

239. Am neither doer, nor privy to the doing. CEd. T. 277.

241. στοχάζει cannot be used here in its ordinary sense, "to aim at a mark," "to give a guess at," as it wants an object to make the sense = "thou aimest thy excuses home to the mark." We want a synonyme of ἀποφράγνυσαι: accordingly, Fr. Jacobs conjectures στεγάζει, Emperius σκεπάζει. But στοχάζεσθαι may be a *verbum militare*, or *venaticum*, like ἀποφράζεσθαι, borrowed from the setting up of the nets in a row (στόχος, στοχάς), or from the erecting of pallisades. Then the sense would be, Verily thou art fencing and hedging thyself well against the deed, κύκλω σαυτὸν ἀσφαλίζει. (As Aristotle, Rhet. 3, 14, immediately after v. 223, which he cites without naming the piece, adds τί προοιμιάζῃ, Bergk discovers in this the hand of the poet, instead of εὖ γε στοχ. But these words would be more in place after 236, and seem to be taken from some other passage; unless, indeed, Aristotle's memory deceived him, or the scribes may have been misled by the προοιμιάζονται of Aristotle [διδὼ οἱ δοῦλοι οὐ τὰ ἐρωτώμενα λέγουσιν ἀλλὰ τὰ κύκλω, καὶ προοιμιάζονται]).

242. τὸ πρῶγμα, *thy fact*, ironically, with reference to 238, as Creon is still quite in the dark as to what the thing is that has happened.

243. "I do hesitate, and no wonder; for, to be sure, a bad business does make one slow enough:" *sententia generalis*, therefore τοι.

244. ἀπαλλαχθεῖς, viz., τοῦ ὄκνου, rid of thy fear, cf. 315, 330, 399 seq.

247. ἐφαγιστεύσας, see on 196.

248. τίς ἀνδρῶν, *who in all the world?* He has not the most distant foreboding, as ἀνδρῶν shows, of the real offender; cf. 222.

250. οὔτε—οὐ, as CEd. C. 972.

251. οὐδ' ἐπημαξυμένη τροχοῖσιν, a superfluous remark, but the man, in his wordy fashion, propounds every conceivable case, relevant or not, of an opening or breach left in the ground, by way of denying that there was any trace whatever. [No sign was there of stroke of pick-axe, or shovelling out with spade; the ground was hard; not so much as a wheel-track to be seen: the workman had left not a trace behind him.]

252. οὐργάτης τις, the doer, whoever he may have been: see on CEd. T. 107. Cf. 262.

253. The first day-watchman: Antigone having, by daybreak, completed her task.

254. *δυσχαρές*, *troublesome*, because the thing put us in fear.

255. *ὁ μὲν, ὁ νεκρός*.

256. *ἄγος φεύγοντος ὧς*, as *οἱ νεκρὸν ὀρώντες ἄταφον καὶ μὴ ἐναμνησάμενοι κόνιν ἐναγεῖς εἶναι ἐδόκουν*, Schol. Horat. Carm. 1, 28, 30, *Injecto ter pulvere curras*. Cf. 775.

257. *τις κυνῶν*, *any one of dogs*, cf. 697 seq., stronger than *οὔτε κυνός*, "not a notion of a dog in the case."

258. *ὁ σπάσαντος* he adds, in his circumstantial way, because neither footmarks of beasts, nor traces of tearing and gnawing at the body were anywhere to be seen. Hence this after-thought is loosely annexed by *οὐ*, instead of a sharp partition by *οὔτε* ἔλθ. *οὔτε σπάσαντος*. His drift, in this remark, seems to be that, in case any one should suppose that some beast had scraped up the earth over the body to reserve his booty for a second visit, as beasts use to do, there was not a trace of any thing of the kind.

260. *φύλαξ* ἔλ. *φύλακα*, distributive apposition to *λόγοι ἐπρόθοσυν* (cf. 413), the construction being according to the sense, as if the preceding clause had been *λόγοις ἐχρώμεθα κακοῖς*. Similarly Æsch. Prom. 200, *σάσις ἐν ἀλλήλοισιν ὠροθύνητο, οἱ μὲν θέλοντες, οἱ δὲ σπεύδοντες* . . . Eur. Phœn. 1462, *ἦν ἕρις στρατηλάταις, οἱ μὲν . . . οἱ δὲ . . .* Cf. Krüger on Thuc. 4, 23, 2, *τὰ περὶ Πύλον ὑπ' ἀμφοτέρων ἰπολεμείτο, Ἀθηναῖοι μὲν . . ., Πελοποννήσιοι δὲ . . .*

262. "Each one of us (*εἷς ἕκαστός τις*) passed for the doer;" cf. on 252.

263. *ἔφηνε μὴ εἰδέναι*, viz. *ἕκαστός τις*, to be understood from *οὐδεὶς* after *ἀλλά*, "but each declined all knowledge of it:" "none would have any knowledge about it." The negation after *ἔφηνε*, as in 522, *ἔχομεν τὸ μὴ εἰδέναι*. (Ed. C. 1736, *ἀπέφυγε τὸ μὴ πίτνειν κακῶς*, cf. Gr. 1176 (883), § 749; Kr. Gr. 67, 12, note 3. (The MSS. *ἔφυγε τὸ μὴ εἰδέναι*, against the metre. Dindorf, arbitrarily, *ἔφυγε πᾶς τὸ μὴ*: Bergk, *ἔπεινε*, or *ἀπέπεινε μὴ εἰ*.)

264 seq. For proof of their innocence, the watchmen were ready to stand the ordeal by fire, or to take the holiest oath. Such ordeals, or appeals to the judgment of the gods, are of rarer occurrence among the Greeks and Romans than among the Germanic nations of the middle ages. Among the former, they can hardly be proved to have existed as modes of trial recognised by law.

266. *μήτε—μήτε*, cf. 249.

267. = *μήτε βουλ. μήτε εἰργ.*, see on Phil. 760. (Ed. C. 1557. Again the same circumstantial way of denying *all* knowledge.

268. *ἦν πλέον*, "when we got none the nearer:" cf. on 39 seq.

269 sqq. He means to say, At last one put it to us that the thing must be made known to thee. But before he comes out with the proposition itself, he stops to describe the alarm which it raised in their minds, just as above, before he ventures to tell the *πρᾶγμα*, he goes into a circumstantial description of the way in which it affected his mind. Accordingly, with *ὡς ἀνοιστίον* sqq. already in his thoughts at the words *λέγει τις εἷς*, he mentions, by the way, that what the man said made them all rivet their looks on the ground for

very fright, as they could find nothing to say against it, and could not see how they could possibly get out of the scrape unharmed if they gave in to his proposition. This said, he now resumes the *λέγει τις εἷς*, with the words *ἦν δ' ὁ μῦθος*.

274. *ἐνίκᾳ*, cf. 233.

275. "The lot clutches me to get this good luck," ironically, as the man on whom the lot falls, in most cases, thinks himself lucky.

276. *ἄκων σὺχ' ἐκούσιν*, cf. Trach. 198. Hom., *ἐκὼν ἀέκοντί γε θυμῷ*.

280. *καί*, "ere thou do put me in a passion," to be closely connected with *πρίν*, implies that the sure consequence of not desisting will be Creon's wrath; as in *ἵνα, ὅπως, μὴ καί*, Phil. 13. 534; Trach. 396, *ῥῆσσις, πρίν ἡμᾶς κἀννεύσασθαι λόγους*.

281. Whereas years are usually thought to increase discretion, CEd. C. 930.

284 sqq. "Thinkest thou the gods honour him as a *benefactor*? or seest thou that they honour the *malefactors*?" i. e., do the gods err in their estimate of the open foe of his country, or else is it their principle to honour the bad?

287. *γῆν ἐκείνων*, because the gods of the city *κατίχουσι* the same, and after its destruction they migrate thence. *Διασκεδάσαι* properly suits only *νόμοι*, as in CEd. C. 626, *τὰ δεξιώματα δόρει διασκεδῶσιν*. Besides, there is a strangeness in the connexion of such heterogeneous notions as the city and the laws of the gods; and with the first, the latter must, of course, be destroyed. Perhaps Sophocles wrote *δίκην τ' ἐκείνων*, cf. 367, *νόμους τ' αἰείρων χθονὸς θεῶν τ' ἔνορκον δίκαν*. Then we should have two members running parallel, as in CEd. T. 1398, *ὦ τρεῖς κλέυθοι καὶ κεκρυμμένη νάπη, | Δρυμός τε καὶ στενωπός*. Moreover there is something significant in Creon's zeal for *δίκη θεῶν καὶ νόμοι*, which he himself is grossly violating.

289. Creon is going to say, Not the gods have done it, but my political opponents have bribed the watchmen. First, however, he premises an observation from which he draws that inference: *but already, of a long time, have (certain) men of the city, discontented with me, been murmuring in this sort*. Construe, *ταῦτα ἐβρόθουν*, *in hunc modum strepabant*, as *τοῦτο, ὅ, αἱ*, stand adverbially, Aesch. Prom. 275, *ταῦτά τοι πλανωμένη Πρὸς ἄλλοι' ἄλλον πημονή προσιζάνει*. —*πόλλες ἄνδρες, πολιτῶν τινίς*, El. 759. —*μόλις φέροντες*, *discontented with me*. Phil. 1011, *ἀλγεινῶς φέρειν* (to be displeased) *τινί*. To understand *ἐμέ* from *ἐμοί* is not necessary. Creon, in his excited state of mind, goes so far that he identifies the earlier period when he stood at the side of Eteocles as his elder counsellor, with his present position as ruler, and represents the adherents of Polynices as his adversaries.

291. "In secret shaking the head," as beasts of draught do to rid themselves of the burdensome yoke. *Οὐδὲ εἶχον* is in close connexion with *ταῦτα ἐβρόθουν*, "they muttered, and did not, as they ought, keep their neck quiet under the yoke."

292. *ὥς στέργειν ἐμέ*, "so that I could be content" with their behaviour. CEd. T. 1038, *ἔστ' εἶναι ζῶν, ὥστ' ἰδεῖν ἐμέ*; so that I could see him? Trach. 1125, *παρεμνήσω τῆς μητρός, ὥς κλύειν ἐμέ*;

293. *τούτους*, the watchmen.

296. *νόμισμα*, "an institution generally received" [of all the bad things that have got currency among men, there is nothing like money]. Eur. *Ced. Fr.* 9, says that not gold only, but *κάρηρὴ νόμισμα κείται βροτοῖς*.—*τοῦτο*, assimilated to *νόμισμα*, instead of *οὗτος* to *ἀργυρος*, cf. 335, 585.—*καὶ πόλεις*, *even whole states*, much more individual members of a state; cf. on 335.

297. The *ἄνδρες* are the individuals opposed to the community as a whole: thus Simonid. *Fr.* 33, *οὐ τις ἀνὴρ θεῶν ἀρετὰν λάβεν, οὐ πόλις οὐ βροτός*. *Æsch. Sept.* 190, *δεῖσασα γυνὴ οἴκῳ καὶ πόλει κακόν*. Eum. 498, *πόλις βροτός τε*, elsewhere the form is *καὶ πόλις καὶ ἰδιώτης* (Thuc. 1, 144. 2, 8), or *οὐδεὶς οὔτε ἀνὴρ οὔτε πόλις*. The thought is (cf. 673 sqq.), Greediness of gold seduces both states and individuals to acts of injustice against others; in consequence of which the cities are attacked and destroyed by the parties wronged, the individuals chased out of house and home. In all cases the *ὑβρις* which springs from *κέρδος* draws close after it the *ἀγρ*.

298. *ἐκδιδάσκει*, to be construed as leading verb with *ἴστασθαι* (= *μεθίστασθαι*), while *καὶ παραλλάσσει* (= *παραλλάσσουσα*) is only epexegetically attached to the preceding. In calmer discourse, 298—301, as the cause of the before-mentioned consequences of *αἰσχροκέρδεια* (296, 97), would be put first.

301. *παντὸς ἔργου δυσσ. εἰδέναι*, "to be at understanding with every work's impiety;" as it is common since Homer (*ἀγρία, ἀθεμιστία εἰδέναι*), to denote moral dispositions by the terms properly denoting intellectual acts, *εἰδέναι, ἰπίστασθαι*: cf. on 71. The words *π. ε. δ. εἰδέναι* are a kind of paraphrase on *πανουργίας ἔχειν* (*ἀσκεῖν*), the *δυσσίβεια* heightening the notion of the *πανουργίαι*; for this adds the notion of an habitual practice of bad principles generally. [In *παντὸς ἔργου* there is a play upon *πανουργίας*.]

302 seq. After the general reflexion, Creon recurs to the thought, 294, "By my secret foes are they suborned; but those who, being bribed, have done the work, have brought matters to that pass that now at last (*Phil.* 1041), they shall get their deserts." What Creon, in his heat, here says of the receivers, properly applies to the givers of the hire; especially as the *χρόνῳ ποτὶ κ.τ.λ.* manifestly looks back to 289, *καὶ πάλοι ταῦτα ἐρρόθουν*. Hence Creon puts this sense into his words, "the *doers* have effected that the *authors* shall be punished."

304. Creon, as king, invokes the king of the gods, cf. 184.

308. *οὐχ ὑμῖν Ἀιδης μ. ἀρκέσει, πρὶν ἂν . . .*, a bolder construction, instead of *οὐχ ὑμῖν Ἀιδης ἀρκέσει, ἀλλὰ . . .*, or *οὐ πρότερον ἐς Ἀίδου ἐλεύσεσθε, πρὶν ἂν . . .* Not simple death shall suffice for the doers; they shall be tortured first.

309. *κρεμαστοί*, as was usual in the chastisement of slaves; cf. Hom. *Od.* 22, 175 sqq.; on *Aj.* 108.

310. Bitterest irony; cf. *Aj.* 100, *θανόντες ἤδη τᾶμ' ἀφαιρείσθων δπλα*.

311. *ἀρπάξτε καὶ μάθητε*, that for the time to come ye may grasp at your gain, and get to know . . . There the present tense, because he speaks of the continued practice of *ἀρπάζειν*.

312. *ἐξ ἁπαντος*, CEd. C. 761, 807.

313. *τοὺς πλείονας . . . , τοὺς πλείστους ἀτωμένους μᾶλλον ἂν ἴδοις ἢ σεσωσμένους*, CEd. C. 795. In the end of the play the gnome finds its fullest application to Creon himself.

315. The common reading is *εἰπεῖν τι δώσεις*, against the usage of the language. CEd. C. 1299, *διδούς ἔμοι λίξαι*. Aj. 534, *δός μοι προσεπιπῖν αὐτόν*. Laur. A., *δεδώσεις*, with *τι* written over it, *2da manu*. Also the Schol. (*ἐπιτρέψεις καὶ ἔμοι εἰπεῖν ἢ ἀπίλθω*;) does not know *τι*. I follow Boeckh, as *δέ* well suits the effrontery of the watchman.

316. Not yet, even now when thou hast clearly seen how high I rate your transgression!

318. *ῥυθμίζειν*, *scan*, seek to hit the exact seat of my *λύπη*.

320. "What a palpable born rascal!" a born and bred scoundrel; a rogue in grain!—*ἄλημα*, *τρίμμα*, *πανούργος* (Aj. 381, 390), as the Schol. had it, is more in keeping with the impudent quibbling and prevarication of the watchman, though the man is also full of words (*ἄλημα*). If, indeed, the derivation from *ἀλάσθαι* were more correct than that from *ἀλεῖν* (cf. *παιπάλημα*), we should be obliged to retain *λάλημα*.—Dobree *δαινόν*; but cf. CEd. C. 321.

321. "May be, I am: this deed, at any rate, is none of my doing." Cf. CEd. T. 680.

323. "Pity, that if one must needs have his fancy, it should be a false one." Cf. El. 1039.

324. "Quibble thou with thy 'fancy.'" (Hermann's *κόμψευε τὴν δόκησιν* is destitute of all authority [unless it be the Scholiast's *τὴν δόκησιν περιλάλει*]).

325. *ταῦτα* construe with *δρῶντας*, see on Aj. 1166. The plur. *τοὺς δρῶντας*, indefinitely *the doer*, be who he may: cf. 302 with 306. Creon, in his heat, is not consistent with himself. Now the watchmen are the persons suborned; now the instigators are present to his thoughts; now, again, an unknown doer of the deed.

327. The watchman, without letting himself be disconcerted by *τοὺς δρῶντας*, persists in his *ὁ δρῶν*; cf. 239, 245, 319. He speaks these words in going, the instant Creon has turned his back.—*εὐρεθείη μὲν μάλιστα*, *well, above all, I wish him found out*. Phil. 617, 1285; CEd. T. 926, 1466.

328. *τε καὶ μή*, see on CEd. C. 488.

Str. 1. The might of man has reduced into subjection the elements, water and land.

332. *Πολλῶν ὄντων τῶν δεινῶν οὐδὲν ἴστιν ἀνθρώπου δεινότερον*, Schol. More vigorously the poet: *many are the mighty things, and* (for all this might) *man is the mightiest being of them all*. *Æsch.* Cho. 585, *πολλὰ μὲν γὰρ τρέφει δεινὰ δειμάτων ἄχνη, ἀλλ' ὑπέρτολμον ἀνδρὸς φρόνημα τίς λέγοι*; cf. above on 163 seq.

335. *τοῦτο*, *man*. But instead of putting *οὗτος* in agreement with *ἀνθρώπου*, Soph. uses the stronger *τοῦτο*, expressive of the Chorus's astonishment, by assimilation to *δεινότερον*, *this mightiest being*, cf. 295 seq. But to carry the neuter throughout would be stiff; hence in *περῶν* and *πολέων* the natural gender is resumed, as in Hom. *ψυχὴ Τειρεσίαιο, σκῆπτρον ἔχων*: Demosth., *ἡ μιὰρὰ κεφαλὴ, ἐλθόν, and the like*.—*καὶ πολιοῦ π. πόντου*, *even over the sea*, much less does

he spare the land. The thought in the poet's mind is, that man subjects to his sway both land and sea (τε—καί), but he puts the strongest first (καί π. πέραν), and then attaches the less with θεῶν τε . . . cf. 296.—χειμερίῳ νότῳ, when navigation, too, is perilous; whence Hesiod. Opp. 675, warns against χειμῶν' ἐπιόντα νότοιο τε δεινὰς ἀήτας, "Ὅστ' ὥρινε θάλασσαν ὁμαρτήσας Διδὸς ὄμβρυς, Πολλῶ ὁπωρινῶ, χαλεπὸν δέ τε πόντον ἔθηκεν. The feeling of wonder at man's audacity in thus cleaving the sea in defiance of all danger is depicted by the alliteration πολιοῦ πέραν πόντου—χειμερίῳ ν. χωρεῖ, περιβρυχίοισι—περῶν.

337. ὑπό, more picturesque than the Homeric περᾶν πούλῳν ἐφ' ὑγρῆν, as it brings before our eyes the mariner, with the billows towering around him; so Archilochus, ναῦται ψυχὰς ἔχουσι κυμάτων ἐν ἀγκάλαις, cf. Aj. 351.

338. θεῶν ὑπερτάτα, because she is the mother and sustainer of all creatures (παμμήτειρα, ἣ φέρβει πάνθ' ὅπως ἐστίν), which, nevertheless, does not restrain man from harassing her, year by year, with the plough. Solon, 28, 3, calls her μεγίστη δαιμόνων Ὀλυμπίων. Virgil, *Æn.* 7, 136, *prima deorum*. The assonance in τὰν ὑπερτάταν γὰν ἀφθ. ἀκαμάταν ἀποτρύεται depicts man's restless activity in compelling the earth to minister to his good. Ovid, *Met.* 2, 286, makes her complain *adunco vulnere aratri Rastorumque fero totoque exerceor anno*.

340. ἱλλομένων is known to the Schol., and is what Laur. A. intended in his ἀποτρύει' ἀπλομένων, whence some foolishly make ἀποτρύεται παλλομένων; others, more rightly, ἀποτρύει' εἰλομένων. The poet may have had a thought of περιπλομένων ἐνιαυτῶν in his mind; but ἱλλ. denotes the plough twisting itself through the clods on the turn at the furrow's end (not revolving, repeating their course from year to year). Similarly, Nicander, in order to avoid the serpent, advises ἀτραπὸν ἱλλειν.—ἱππείῳ γένει, with horse and mule. Il. 10, 353, αἱ γάρ τε βοῶν προφερέστεραι εἰσιν ἑλκόμεναι νειοῖο βαθείης πηκτὸν ἄροτρον.

Antistr. 1. Man cunningly ensnares the creatures of the air, the earth, the sea (the whole creation, cf. on *Œd. T.* 1427); by his subtlety he makes himself master of the wild beasts, and tames to his will horse and ox,—the chief of the domesticated animals.

343 seq. κουφόνοοι, κούφως καὶ ταχίως φερόμενοι, the birds which are so soon aware of his designs against them, and so nimbly elude them. Theog. 582, σμικρῆς ὄρνιθος κοῦφος ἔχουσα νόον.—φύλον, Alcman 43, 7, οἰωνῶν φύλα ταυνοπερύγων.—ἀμφιβαλὼν (construe with σπείραισι δικτ.) ἄγει, *pro præda abducit*, cf. 202.

345. φύσιν, *Œd. T.* 869, θνατὰ φύσις ἀνέρων. Lucret. *omnis natura animantum*. Virgil, *æquoreum genus*.

347. περιφραδὴς ἀνὴρ, the finishing touch to the description in detail of the endowments which make the creature man so wonderful: at the same time, the close to the *mastery* of the beasts, the Chorus now passing on to the *taming* of them.

349 seq. μηχαναῖς, while by cunning artifices he takes the wild animals and tames them.

353. The MSS. ἵππον ἔξεται (or ἄξ.) ἀμφι λόφον (or ἀμφιλοφον)

ζυγόν, for which Brunek, *metri gratia*, wrote ὑπάξεται. But the fut. *gnomicum*—though in its place at 362—would here make the taming a prospective result of man's endeavours, should he pursue them long enough. Equally unsuccessful are the conjectures of others. The true emendation is that of G. Schöne: cf. Eur. El. 817, *ἐκ τῶν καλῶν κομποῦσι τοῖσι Θεσσαλοῖς εἶναι τόδ'*, *ὅστις ταῦρον ἀρταμί καλῶς ἵππον τ' ὀχμάζει*. According to the Schol. on Ap. Rh. 1, 743, *ευρίως ἐστὶν ὀχμάσαι τὸ ἵππον ὑπὸ χαλινὸν ἀγαγεῖν ἢ ὑπὸ ὄχημα*. In addition to this, I have ventured upon ἀμφιλοφῶν, as *λόφωσις*, *λόφωτός* lead to *λοφῶν*, i. e., *περιβαλὼν αὐτῷ ζυγὸν περὶ τὸν λόφον*, putting the yoke round his neck.—ἀκμήτα, Laur. A. for ἀδμήτα, which is already contained in ὀρεσσιβ. and ἀγραυλ. The former denotes the once wild steer (Ed. T. 476 seq.), now pacing unwearied under the yoke.

Str. 2. After the description of man's victorious contest against inanimate and animate nature, the poet, mounting higher, comes to the social and moral nature of man himself. As navigation and agriculture have been already regarded under a different point of view, he here adverts to a higher degree of culture. Man invents for himself *language*, divests himself of all rude manners, founds states, builds habitations; for all, he has his resources; is provided with remedies for the most grievous diseases,—only from death he has no escape.—So has φύσις after all set bounds to his cleverness; as also there is a great moral danger which threatens his inventiveness: cf. Antistr. 2.

354. Soph. holds, agreeably with the popular notion, also maintained by the Eleatics and Pythagoras, that language is not developed φύσει, but established by convention (θείσει). Cic. Tusc. 1, 25, 62: "*Qui primus, quod summus sapientiae Pythagorae visum est, omnibus rebus imposuit nomina aut qui dissipatos homines congregavit et ad societatem vitæ convocavit.*"—The MSS. and Edd. *καὶ ἀνεμόεν φρόνημα*. Interpret it as we will, this "airy disposition," "thought," &c., will not come in with any fitness here between language and the institution of society; for neither *ἡ περὶ τῶν μετέωρων φιλοσοφία* [Schol.], nor eloquence ("the high-breathed wisdom," Boeckh [Wunder]), nor even the airy creation of the poet's fancy, will suit this position: as little, the *celer motus*, the *volubilitas mentis* in general [*celeritas consilii*, Erfurd.] (Il. 15, 80, *ὅταν αἰέξῃ νόος ἀνέρος*, which, according to the old saying, is *τάχιστον, διὰ παντός γὰρ τρέχει*), since man does not invent this, as he is said to invent language, and civil government; and, moreover, *θεαὶ φροντίδες* belonged to the results already spoken of in Str. 1. Antistr. 1. Lastly, the *facultas sublimia cogitandi* would be premature. Rather, between φθέγμα and ἀστ. ὄργαι we look for civilisation,—the putting off the wildness of the untamed mind. Such is the regular gradation in Isocrates Nicocl. 3: (by speech) *οὐ μόνον τοῦ θηριωδῶς ζῆν ἀπηλλάγημεν, ἀλλὰ καὶ συνελθόντες πόλεις ψκίσσαμεν καὶ νόμους ἐθέμεθα*. Cic. N. D. 2, 59: "*Eloquentia nos juris, legum, urbium societate devinxit, hæc a vitâ immani et fera segregavit.*" Horat. Sermon. 1, 3, 102: "*Cum proreperunt primis animalia terris, Mutum et turpe pecus, glandem atque cubilia propter Pugnabant . . . , Donec* Antig. of Soph.

verba, quibus voces sensusque notarent, Nominaque invenere: dehinc absistere bello, Oppida coeperunt munire et ponere leges." Hence I have altered the words to ἀμυρόφρον νόημα.—ἀσπύνομοι ὄργαλ, "the impulses which lead to the founding and ordering of states:" the tempers apt for civil government. Æsch. Pers. 853, πολισσονόμος βιορά.

355. ἰδιδάξατο, suapte sibi ingenio didicit.

357. Construe, φεύγειν βίλη πάγων καὶ δύσομβρα, house (and clothing) being his protection against the frost and ice of the unclouded heaven, and the chilling rains of the overcast and murky sky. The gen. πάγων, coupled by καὶ with the adj. δύσομβρα (Æsch. 653, δυσκύμαντα κακά), as in (Ed. T. 267. The MSS. αἰθρία, for which Boeckh, ὑπαιθρία, after Æsch. Ag. 334, ὑπαιθριοι πάγοι: Helmke, more easily, ἐναιθρία: the lengthening of the ι, as in αἰθρία: as Sophocles allows himself the forms 'Εφέσιος, ἐπινίκιος, even εὐτυχία, and the like.—βέλη, inasmuch as not only lightnings are κῆλα, βέλη Διός, but also rain, hail, sleet. To the noun objects of ἰδιδάξατο is added the inf. φεύγειν, as another object: cf. on (Ed. C. 1357, ἔθηκες ἀπολιν καὶ στολὰς ταύτας φορεῖν.

360. παντοπόρος, as above, περιφραδῆς ἀνὴρ, 347, expresses the astonishment arising from the contemplation of man's inventions in detail. The juxtaposition, παντοπόρος ἄπορος, as in 370, together with the resolution of the trochees, so suitably to the thought, heightens the expression of astonishment.—ἐπ' οὐδὲν τὸ μέλλον, *ad eorum, quae futura sunt, nihil*, cf. 728. But perhaps it is more correct to construe ἄπορος ἐπ' οὐδὲν (Ed. T. 665, ἄπορος ἐπὶ φρόνιμα), *for nought*, for no emergency, *without resource*: in no case unprovided, ἔρχεται τὸ μέλλον, *he advances to the future*, to that which awaits him.

362. The received reading οὐκ ἐπάξεται, *he will not bring about for himself*, seems to me an untragical expression, very much out of keeping here; therefore I have written οὐκ ἐπ' ἵσται, *he will by no spell effect*, by no form of incantation or conjuration, such as the ancients used to drive away sickness: cf. on Aj. 579. (Ed. C. 1196, φίλων ἐπὶ πᾶσις ἐξεπείδονται φύσιν. Similarly, Æsch. Eum. 618, ἀπαξ θανόντος οὐτις ἔστ' ἀνάστασις: Τούτων ἐπὶ πᾶσις οὐκ ἐποίησε Ζεύς. Agam. 992, ἀνδρὸς μέλαν αἶμα τίς ἂν πάλιν ἀγκαλίσαι; ἐπαιδῶν; Arrian. Epictet. 1, 27, 9, κοῦ φεύγω τὸν θάνατον; μηνύσατε ἐπασιδῆν.

Antistr. 2. Here we catch the first pointed allusion to the daring, well-executed feat of covering the corpse with the sprinkling of earth. Only for the doer. of this the Chorus intends its reflexions, that man often turns his gifts and cleverness to bad account; that only that person stands high, who highly esteems and upholds the laws, human and divine; while he who acts the contrary part destroys the state, and loses his own position therein.

365. Construe, ἔχων τὸ μηχαν. τέχνας (with an echo of the ἀμηχάνων, 364, cf. 348 μηχαναῖς), *ingenuity for art, for inventions, σοφόν τι, as a wondrous gift*.

366. i. e., ποτὲ μὲν ἐπὶ κακόν, cf. Aj. 399. (Ed. T. 637. The leading thought is in ποτὲ μὲν κακόν, which is followed by the

feebler antithesis ἄλλοτ' ἰσθλόν, only for the sake of the parallelism.

367. MSS. and Edd. παρείρων, *inserens*, devoid of the requisite sense, as even the somewhat strained interpretation *alieni quid inserens, confundens*, is unsuitable. For the point is about *keeping, upholding* the laws; and in this sense Reiske conjectures γειραίρων, Pflugk περαίρων (which, however, could only mean *despatching the laws*). Following the lead of the image in ὑψίπολις, and with an eye to the thought, which demands τε—τε, I have written τ' αἰείρων, i. e., ὑψών, ἀνέχων, αὔξων, *upholding, exalting*. Cf. 360, 287.

370. ὅτῃ—ξύνεστι, whoso has yielded himself to that which is unlawful, cf. Aj. 330, 611. El. 610, τόλμας χάριν, *to gratify his audacity, χαριζομένῃ τῇ τόλμῃ, διὰ τὸ τολμᾶν τὰ μὴ δίκαια*.

375. Such an one may I never make either partaker of my hearth, or my associate in politics: neither in private nor in public life may I have fellowship with him. As the πόλις has high importance in this play, the wish never in any way to come in contact with an offender against the state is couched in this form of antithesis, cf. on 40; while elsewhere, according to circumstances, other modes of expression are chosen: thus Eurip. ap. Orion. 56, 4, Ὅστις δὲ τὼ φύσαντε μὴ τιμᾶν θίλῃ, Μῆ μοι γένοιτο μήτε συνθύτης θεοῖς Μήτ' ἐν θαλάσῃ κοινόπλουν στέλλοι σκάφος; cf. Hor. Carm. 3, 2, 26. Callimachus in Cerer. 117, Δάματερ, μὴ κείνος ἐμὴν φίλος ὅς σοι ἀπεχθής, εἴη, μῆδ' ὁμότοιχος. Cf. El. 239 seq.—ἴσον φρονεῖν, the Attic expression for congeniality in political sentiments. Demosth. Phil. 3, 18, Πειλοποννήσιοι τάκεινον φρονοῦσιν.—ὅς τάδ' ἔρδει, ὅτῃ τὸ μὴ καλὸν ξύνεστι τόλμας χάριν, ὅς τοιοῦτον ἐπιτετήδευκε βίον. Properly, *who takes such things in hand, who holds such principles as these, and acts accordingly, as in the phrase πράσσειν τι, agere aliquid*.

376. ἐς δαίμ. τέρας ἀμφινοῶ τόδε, αἶ, in the presence of, *this supernatural marvel, I am of divided mind*. On ἐς, cf. CEd. T. 980.

378. Construe, τήνδε παῖδα οὐκ εἶναι Ἀντιγόνην, so that the emphasis falls on οὐκ (therefore not μὴ) and Ἀντιγόνην. From οὐκ εἶναι supply εἶναι το εἰδώς.

379. δύστηνος καὶ δυστ. πατρός, cf. on 38. El. 589.

381. οὐ δὴ πον, CEd. T. 1472. Phil. 1233.

382. ἀπάγουσι, Boeckh, for ἄγουσι, as Sophocles seems to have purposely chosen the expression usual in Athens (ἀπαγωγή) for the carrying before the authorities a culprit taken in the act. Triclinius βασιλεῖοισιν ἄγουσι.

383. καὶ couples the participles ἀπιστοῦσαν καὶ καθελόντες (= ἀλοῦσαν), cf. Krüger, Gramm. 56, 14, note 2. Gr. 1133 (857).

384 seq. These may be considered as the answers to the questions put by the wondering chorus, so that ἡδ'—ἡ ἔξωργασμένη answers to ἀπιστοῦσαν, and τήνδ' εἰλομεν θάπτουσαν to v. 383. Cf. on 159.

384. τοῦργον ἡ ἔξωργασμένη, cf. on 324.

388. Here also the watchman speaks in general sentences, especially at beginning and end: cf. on Aj. 648.

389. ἡ πῖνοια, ἡ ἐπιούσα γνώμη, Schol., αἱ δεύτεραι φροντίδες.

390. Construe, ἐπεὶ (veluti) ἐξηύχουν δειρ' ἤξειν ἄν ποτε σχολῇ, *I boasted (329) that it would be a hard matter to move me to come hither.* The vulg. σχολῇ γ' ἄν is an interpolation from similar passages, cf. CEd. T. 434: ποθ' Laur. A. and Paris. May it be σχολῇ 'πανήξειν!

391. ταῖς σαῖς ἀπ., in consequence of thy threatenings: τότε, when I was here before: cf. on 480, 1273.

392. ἡ ἐκτὸς (ἐλπιδων) καὶ παρ' ἐλπίδας χαρά, cf. 330. The ellipsis could be given in Latin only after the manner of Cic. Partit. 38, "aut in corporibus aut extra esse possunt."

393. In μῆκος, here, notwithstanding the usage of μακρός (μίγας, Aj. 130), and μῆκος, μέγεθος, there is a touch of popular coarseness.

394. δι' ὅρκου (Laur. A. prima manu, over ὅρκων), cf. 327 seq.—ἀπώμοτος purposely refers to 388.

396. With a humorous allusion to 274 seq.

399. κρίνε κἀξέλεγχε, Aj. 586.—ἐλεύθερος ἀπαλλαγῆναι, to be let off free (and without punishment): see on Aj. 464. He alludes, perhaps, to 244.

400. τῶνδε κακῶν, which, in consequence of the κρίσις, shall come upon the doer.

401. τῷ τρόπῳ πόθεν, as τίς πόθεν εἰς ἀνδρῶν; cf. Phil. 243 seq.

402. πάντ' ἐπίστασαι, short and saucy: as elsewhere, at the end of longer narrations, we have πάντ' ἔχεις λόγον, πάντ' ἀκήκοας, Aj. 480. Phil. 620, 1240.

403. ξυνίεις, with the best MSS., instead of ξυνίης: see on CEd. T. 628.

404. The position of the ὅν shows that τὸν νεκρόν serves as epexegesis. CEd. C. 907. Theocrit. 7, 51, τοῦθ' ὅ τι πρὸν ἐν ὄρει τὸ μελύδριον ἐξεπόμενα.

405. By way of triumph the watchman follows up his brief announcement with an impertinent question, as in Æsch. Ag. 268, Clytemnestra, ἡ τορῶς λέγω; Aj. 1158, μὴν ἡνιξάμην;

406. The present δρᾶται, followed by the aorist ἡρίθη (better accredited than εὔριθη, cf. 395), as Aj. 31.—ἐπιληπτός, ἐπὶ τῷ ἔργῳ, ἐπ' αὐτοφώρῳ ἀλοῦσα.

408. The fright they were in, by reason of Creon's threats, 304 seq., 324 seq., is expressed even in the sound of the words δαίν' ἐκεῖν' ἐπηπειλημένοι. The plural ἤκομεν (somewhat in the sense, "when one of us was come back after such a harsh reception, and there were we," &c.) makes it possible to annex the following plurals, 409, which are meant for all the watchmen.

409. There is nothing to offend in the position of the article at the end of the verse, when the recitation is properly managed: cf. 171. CEd. C. 351. Phil. 263. CEd. T. 236, 253.

410. The watchman here talks big, to make the most of the matter, whereas, 256, there was but a slight sprinkling of dust to remove.

411. We seated us on the hill, so that to one looking at us from below, we would seem to be hanging from it: cf. El. 742. Hom. ἐκ

δίφρου ἔζεσθαι, ἐκ πασσάλου κρεμάσαι, etc.—ὑπὸ νημοί, ἔξω τοῦ ἀνέμου, ὅθι σκίπας ἦν ἀνέμοιο.

412. Construe, *πεφηνότις ὁσμὴν ἀπ' αὐτοῦ* (*odorem ab eo spirantem*), to which *μη βάλῃ* (Dindorf unnecessarily *βάλοι*) is epexegetical; as sound *οὐατα βάλλει*, cf. 1188, so smell strikes the nose.

413. For the construction cf. 259.

414. ἀφειδήσοι, ἀμελήσοι. With all his prolixity, the watchman expresses the thought unclearly. He means, that the watchmen, who had so placed themselves that the stench of the corpse would not reach them, roused one another, in order that the person, who in his turn stood on the watch, and could not be ὑπὸ νημος, should not neglect his duty.

415. After Hom. ἡμος δ' ἥλιος μέσον οὐρανὸν ἀμφιβέβηκει.—The poet quickly transports us from the early dawn to the afternoon.

417 seq. The full description of the violent storm, which so terrified the band of watchmen, sets in a beautiful light the undaunted devotion of the heroine.—Construe, *τυφῶς αἰέρας (ἀπὸ) χθονὸς σκηπτόν*.

418. οὐρ. ἄχος, a huge distress, *high as heaven*, Aj. 196, after the manner of the hyperbole, *κλίος οὐρανὸν ἵκει, ἀναβοῆσαι οὐράνιον ὄσον*, etc.

420. ἐν δ' ἐμ., i.e. *ἐν ἐμεστώθῃ δέ*, El. 713.

421. "We held out against the god-sent nuisance by shutting our eyes:" which is the excuse for their not at once observing Antigone's approach, and preventing her touching the body.

422. τοῦδε, τοῦ σκηπτοῦ.

423. πικρά, filled with bitter grief, like *πικρὸς φθόγγος*, CEd. C. 1606, *πικρά οἰμωγὰ*, Phil. 189. (Bothe and Dobree *πικρῶς*.)

424 seq. λέχος ἐνὶ ἡ, *resting-place, nest*, like *δαιμονίων πίδαί, θρήνων ὀδυρμοί, κοῖται λίκτρων*, etc. In *κενῆς* the consequence of the νεοσσῶν ὀρφανόν is anticipated; cf. Phil. 31, *κενὴ οἰκησις ἀνθρώπων δίχα*, see on CEd. T. 17. Virg. *Æn.* 4, 588, *vacuos sensit sine remige portus*, infra 445. The comparison of cries of grief with the screams of birds bereft of their young is Homeric. Od. 16, 216 seq. Cf. Aj. 617 seq. Trach. 105.

426. After the simile, the matter of 423 seq. is again resumed, as we have often double protasis and apodosis: cf. 1042. Aj. 627 seq. —*δε* in the second member of the comparison, also in El. 28. Trach. 112 seq.—*ψιλόν*, 409 seq.

430. ἄρδην—for the watchman describes the pitcher with an epic exactness, as common people are wont to do in the like cases—corresponding to *χερσίν*, says that Antigone bore the pitcher on her head, and poured it out in a full stream from above.

431. Three pourings of wine, milk, honey (or oil, or blood of sacrifice), as usual in libations, Odyss. 11, 26, *χοὰς χέομεν πᾶσιν νεκύεσσιν*, *Πρῶτα μελικρήτῳ, μετίπειτα δὲ ἠδέϊ οἶνῳ, Τὸ τρίτον αὐθ' ἔδωκε*, cf. CEd. C. 479. Here Antigone has the mixture ready prepared in the pitcher.—*στέφει, κύκλῳ περιβράννει*, El. 53, yet with reference to the honour thereby done to the dead body.

436. MSS. and Edd. ἀλλ' ἠδέως, so that ὁμολογεῖ was under-

stood. Dindorf δμ' after Plat. Gorg. 496 c, ἅμα τε ἀπαλλάττεται ἄνθρωπος καὶ ἅμα ἔχει. 497 λ, ἅμα διψῶν τε καὶ ἅμα ἡδόμενος.

438. τοὺς φύλους, because the watchmen had formerly been domestic slaves of Oedipus.

439. πάντα ταῦτα, *all such considerations*. λαβεῖν is added epexegetically, as 699, λαγεῖν. El. 1016.

441. σέ, viz. λέγω, καλῶ, Aj. 1228. Eur. Hel. 546, σὲ τὴν δρεγμα δεινὸν ἡμιλλημένην, Μαῖνον. Ant. casts her eyes down to the ground, because such treatment revolts her feelings, not because she is afraid.

443. καὶ φημί, *aye, I affirm it*: the first καὶ confirmative, like *etiam*, not parallel with the other.

444. Spoken to the watchman.—κομίζοις ἄν σεαυτὸν, *mayest take thyself off*. El. 637.

445. ἔγω βαρ. αἰτίας ἐλεύθερον, 150, 424. Aj. 464.

446. μῆκος, μακράν, as τίλος, τάχος. In opposition to this we have the adverb συντόμως (so Laur. A., the other MSS. σύντομα, cf. CEd. C. 1575), as Hom. δῆθά τε καὶ δολιχόν, the Attics φανερὸν ἢ λάθρα λέγειν, etc.

447. τάδε, cf. 442, 449, τοῦσδε νόμους.

450 seq. "Aye, I did dare to transgress thine ordinance: for not Zeus had made me this proclamation, neither Diké; who alone have to determine one's duties to the dead. *Their* prohibition I would have obeyed." As Creon has called his prohibition τοῦσδε νόμους, Antigone sarcastically retains the phrase, but gives it a turn, agreeably with the position in which she found herself, so that it applies to the duties of universal obligation in reference to the interment of the dead. These are under Zeus and Diké, who sits as assessor in judgment with the infernal gods: i. e. they are in force in the upper as in the nether world. For Diké also maintains the rights of the dead. Æschyl. Phryg., καὶ τοῦ θανόντος ἡ Δίκη πράσσει κόπον.

454. On the νόμοι ἀγραφοί, see on CEd. T. 865.

454. "I could not make so high account of thine ordinances, as that thou, a mortal man, shouldst avail to overcome the higher, divine laws." Eur. Ion. 973, καὶ πῶς τὰ κρείσσω θνητὸς ὢν ὑπερδράμω; The phrase is borrowed from the foot-race, *to overtake and outrun*. Antigone starts with a simple antithesis between the laws of the gods and those of Creon, but this she modifies by adding θνητὸν ὄντα, for the purpose of emphasizing Creon's weakness as man: whence from τὰ σά we must supply σί.

456. νῦν γε κἀχθές, *just of to-day and yesterday*, quite a short time; a common formula, after Il. 2, 303, χθιζὰ τε καὶ πρῶϊζα (χθίς καὶ πρῶην, πρῶην καὶ χθίς, *heri et nudius tertius*), but here with a sarcastic allusion to Creon's κήρυγμα, actually of yesterday.—ἀεὶ ποτε ἔῃ (Ed. T. 482), *ever and always* (Aj. 320), ποτί = go back to what time you will, these existed, and had always existed.

458 seq. "For these laws I was not going to make myself liable to suffer the deserved punishment some day before the gods, who in the nether world punish the wicked?" i. e. "for the transgression of them," as the context shows: El. 538, οὐκ ἔμελλε τῶνδ' ἔμοι δοῦναι

διενν. Cic. Rosc. Am. 24, 67, *Furiae parentum poenas a filiis reputant*, viz. *interfectorum*.

460 seq. "I had not a mind to suffer for this *after my death*: for *die* I well knew I must as mortal, even hadst thou not proclaimed death as the penalty for the act: if now I shall *die* before my time (τοῦ, i. e. τοῦ *εἰμαρμένου χρόνου*), I count that a gain."

462. αὐτ' Laur. A. and Par. A., i. e. no loss, *on the contrary*, a gain: much stronger than the αὐτ' (τὸ *προαποθάνειν*), which, since Brunck, has been introduced into the text, for which I should require αὐτὸ τοῦτο.

466. ἄλλος ἐστὶ παρ' οὐδέν, "goes for nothing in my account," 35. CEd. T. 982.

466. ἄλλ' ἄν—καίνοις ἄν ἤλγον. The second ἄν is simple anaphora, as the ἄν attached directly to ἀλλά required to be re-enforced after the long parenthesis: cf. El. 439 seq.

467. Construe, *ισχύμην ἀθαπτον, νέκυν* (*γενόμενον*). Instead of *ισχύμην*, preserved by Eustathius, Laur. A. *ἡ ισχύμην*, Par. A. *ἡν-σχόμην*: the former seems to be dittography for *ἡσχ.* (*ισχ.*) and *ισχύμην*; the latter, a very questionable form, as in the sense "to endure," "put up with," *ἀνέχεσθαι* usually makes *ἡνευχόμην*, *ἡνε-σχόμην* or *ἀνεσχόμην* (Arist. Lys. 507, *ἡνευχόμεσθα* is uncertain). Other MSS. have *ισχύμην*, which is only a gloss to *ισχύμην*, which stands in the same way in CEd. T. 1387.

468. τοῖσδε δ' οὐκ ἄλγ. again iterates with emphasis the thought expressed in 465. Cf. on CEd. T. 338, and above on 426.

470. σχεδόν τι, with irony: "then should one almost say that..." El. 609. The bitterness in *μῶρα μῶρῳ μωρίαν*, as in CEd. T. 371. Cf. on CEd. C. 658.

471. Construe, τὸ γέννημα (ἢ φύσις, *the natural character*) τῆς παιδὸς δηλοῖ ὥμδν (ὄν). With ὥμδν ἐξ ὧ. π. cf. on 379 seq.

473. The last remark, that Antigone knows not how to accommodate herself, is taken up by Creon, who says, She shall find herself obliged to yield, since it is not for her, subject as she is to me, to set herself up in this fashion: cf. Aj. 758 seq. In the sequel it appears that in his reflexions upon τὰ σκληρ' ἄγαν φρονήματα he is unconsciously describing his own case.

475. Construe, *περισκελῇ* (Aj. 649) *ὀπτὸν ἐκ πυρός*, "which is brittle when it comes glowing out of the fire" [which even the glowing heat of the furnace does not make malleable: this too 'eager' iron is most easily broken.]

477. Similarly, but with less dignity, Aj. 1253 seq.

478. οὐ γὰρ ἐκπέλει φρονεῖν μέγα is said in close connexion with 473, τὰ σκληρ' ἄγαν φρονήματα πίπτειν μάλιστα, passing over the intermediate similitudes, which serve only to describe the case more vividly by putting it in a sensible form.

479. δοῦλος τῶν πέλας, *slave of others*, Aj. 1151, a strong expression, in keeping with Creon's excited state of mind, since Antigone was in no sort δοῦλος. Cf. Aj. 1235. 1289.

480. αὐτῇ 84, CEd. T. 1278. Creon does not deign to address Antigone.—ὑβρίζειν, 309.—τότε, cf. 135, is more closely defined by ὑπερβαίνουσα (ὅτε ὑπερέβαινε).—ἐξηπίστατο, see on 79.

483. The emphatic iteration *δεδρακυῖαν* after *ἵπαι δίδρακεν* betrays his deep resentment of Antigone's behaviour.

485. *εἰ—κράτη*, if this assumed superiority (this victory won over my *θρόνοι καὶ κράτη*) shall remain with her unpunished.—*καῖσθαι*, as νόμοι *κείνται*, are in force. Cf. 525, *ἐμοῦ ζῶντος οὐκ ἄρξει γυνή*.

486 seq. *εἴτε ἐξ ἀδελφῆς ἐμῆς εἴτε οἰκειοσύρας καὶ συγγενικωτέρας πάντων τῶν οἰκείων*, Schol. Creon in the heat of his passion expresses himself hyperbolically, as in 306 seq. 1040 seq. He takes up the relationship, not in the person of Antigone, who as a criminal is too much an object of hatred to him to be regarded as a kinswoman, but in that of his sister, Jocasta, whose child she is. Jocasta has nothing whatever to do with Antigone's offence, but it shows how completely his passion has overpowered all reflexion, that he drags his sister into the business, and puts the impossible case of Antigone being the daughter of a woman more akin to him than all kindred whatsoever. Similar hyperboles, mostly used jocosely, are *χρυσοῦ χρυσότερος, κακοδαιμονέστερος αὐτῆς τῆς κακοδαιμονίας*, etc., see on 1281: Eur. Dictys, Fr. 10, *ἐὰν ἀμείνωνος πατὴρ Ζηνὸς πεφύκε*. (Hermann *ὁμαιμονεστέρα*, and in Laur. A. the final sigma is erased.)

487. *ὁ πᾶς ἡμῖν Ζεὺς ὀρκίος*, than the entire Zeus who is our family-god: i. e. than the whole family [standing in nearer relations of consanguinity than all relations and consanguinity put together]: so *Ἡφαιστος = πῦρ, Δημήτηρ = σῖτος*, etc.

488. The genitive with *ἀλύξετον* after the analogy of *ἀπαλλάσσεσθαι, ἐλευθεροῦσθαι*, Il. 6, 443 *ἀλυσκάζειν πολέμοιο*, see on Phil. 1044.

490. Construe, *ἴσον ἐπαιτῶμαι κείνην τοῦδε τάφου, βουλεῦσαι*, both the genitive and the epexegetically added infinitive being dependent on *ἐπαιτῶμαι*. Cf. Phil. 62. CEd. C. 1211 seq. Hom. Hymn. Cer. 281, *οὐδέ τι παιδὸς Μνήσατο ἀπὸ δαπίδου ἀνέλεσθαι*.

491. *ἴσω γὰρ . . .* gives the reason why he must deem Ismene an accomplice: the hurried *καὶ νῦν καλεῖται* is spoken aside, and stands apart by itself. As to the facts, we must suppose that Ismene in her anxiety for her passionately excited sister, had watched her on her second visit to their brother's corpse, and had seen her taken in the act, whereupon she rushed into the house, and was seen in her desperation by Creon.

492. *λυσσώσαν οὐδ' ἐπ. φρενῶν* (Æsch. Prom. 444, *ἀνθρώπους ἔνοους ἔθηκα καὶ φρενῶν ἐπηβόλους*), with the like redundancy of expression as in 443. CEd. T. 58, fr. 720, *τυφλὸς οὐδ' ὀρῶν Ἄρης*. In Herodotus it is almost a set form of expression in the naïve descriptions, 3, 25, *ἑμμανῆς τε ἰὼν καὶ οὐ φρενήρης*. 5, 42, *οὐ φρενήρης ἀκρομανῆς τε*. 9, 54, *μαϊνόμενος καὶ οὐ φρενήρης*.

493. "The soul of those who cunningly carry on in the dark some evil practice (*μηδὲν ὀρθῶς = τι μὴ ὀρθῶς*) [who are after no good in the artful practices they carry on in the dark] is wont beforehand (before they are convicted of the deed) to be caught as a stealthy malefactor," i. e. the evil conscience easily betrays the evil-doer [*ὁ θυμός*, their feelings, their excited state of mind, as in the case of

Ismene]. With κλοπεύς cf. Aj. 1137, κλέπτειν κακά, i. e. λάθρα τεχνᾶσθαι.

495 seq. With bitter pointedness at Antigone Creon says "though to be sure (γε μέντοι, 233. Phil. 93) I hate it, when, even caught in the commission of evil deeds, a person then wants to gloss it over," as Antigone here, 450 seq. The antithesis is essentially in Ismene's involuntary betrayal of her guilt by her demeanour, and the conviction of the hardened Antigone. Hence καί in χῶταν is quite in its place, as it belongs to ἀλοῦς ἐν κακοῖσιν, not to καλλύνειν.

497. ἔλῳν, with piquant reference to Creon's ἀλούς, i. e. *since I am in this case*.

500. μῆδ' ἀρεσθῆναι ποτέ, viz. μῆδιν, cf. 686. El. 403. Trach. 143. As ἀρίσκειν (cf. ἀρίσαι, ἄρσαι τί τινι) has also a causative meaning, viz. *to make pleasing*, so ἀρεσθῆναι is "to be pleasing." Hence there is no need either of Elmsley's ἀρίστ' εἶη after CEd. T. 1096, or of Hermann's ἀρεσθείην.

502. κλέος εὐκλεέστερον, cf. on 24. 354. 588. 1261.

504. According to the vulg. τούτοις τοῦτο πᾶσιν ἀνδάνειν λέγοιτ' ἄν, one would be forced to construe τούτοις πᾶσιν in the first instance with λέγοιτ' ἄν (= ὑπὸ τούτων πάντων), and then again to understand it in quite a different relation with ἀνδάνειν. We obviate this inconvenience, and see why the passive construction λέγοιτ' ἄν was chosen, when from Laur. A. we adopt ἀνδάνει, and understand this as an Attic formula of assent in voting or giving sentence (ἀρίσκει, *placet*), "by all these would this word be spoken, *'Agreed.'*" The insertion of direct words and reported speeches is not infrequent in tragedy: thus Æsch. Cho. 312, "δράσαντι παθεῖν" τριγύρων μῦθος τάδε φωνεῖ. Agam. 177, τὸν "πάθει μάθος" θέντα κυρίως ἔχειν. Similarly, Hor. Sat. 1, 2, 46, "*jure*" omnes, *Galba negabat*.—τούτοις τοῦτο, see on CEd. C. 658.

505. The MSS. ἐγκλείσοι, *nisi manus os oculusque sit, cum quis dicere velit*, which sounds stiff and ungainly. I follow Dindorf. Cf. 180.

507. δρᾶν λέγειν τε, see on CEd. T. 72.

508. Creon takes no notice of the general reflexion 506, 7, and keeps to the main point, of Antigone's gaining high renown by what she has done for her brother. To this the τοῦτο refers.

509. σὺ δ' ὑπἰλλουσιν στόμα, cf. 505, *to thee they abjectly keep the mouth under*, and subserviently hold their peace. More bitter than the usual phrases σάινειν, προσσαίνειν, *adulari*, here ὑπἰλλειν, which properly denotes the act of drawing in the tail between the legs, is transferred to the στόμα. Eur. CEdip. fr. says of the Sphinx: σὺ δ' ὑπἰλλουσ' ὑπὸ λεοντόπουν βάσιν ἐκαθέζετο.—Antigone, firmly persuaded that what she has done will approve itself as right to all men, is confident (notwithstanding 471 seq.) that the Chorus views it in the same light.

510. "But thou, art thou not ashamed to act in another spirit than these?" Creon tacitly grants that the old men may in their hearts be of the same mind with her: but then, they conformed themselves to the will of their lord, while Antigone will needs carry out her views in practice. The phrase χωρὶς φρονεῖν τινός, *to take a different side*, is probably a political expression, as 375, ἴσον φρονεῖν.

511. "To me the dead stood nearer than to them. To fulfil the duty to a brother brings no disgrace, that I should have to be ashamed of my deed."

512. Creon, catching at the plural τοὺς ὁμοσπλ. (which Antigone had used amplificatively), asks, And was not Eteocles too her own brother! The honour done to Polynices was therefore an act of impiety towards Eteocles. Comp. Creon's maxim, 207 sqq.

513. ἐκ μιᾶς, μητρός, cf. 145. The same ellipsis Plat. Legg. i. 627 c, πολλοὶ ἀδελφοὶ που γίνονται' ἂν ἐνὸς ἀνδρός τε καὶ μιᾶς νιῆς.

514. τιμῆς (τίνεις, νίμεις) χάριν, more pregnant than τιμῆς τιμὴν, χαρίζε χάριν, in connexion with δυσσεβῆ (τῷ Ἐτεοκλεί) is an oxymoron, like that in 74, ὅσα πανουργεῖν.

515. Antigone presumes that Eteocles will not testify against her. With ὁ καθ. νόμος cf. 26.

517. "I honour Eteocles as I do Polynices, without giving Eteocles cause to feel himself aggrieved as if impiously disparaged, seeing that Polynices is fallen as his brother, equally privileged with himself, not as a slave, subordinate to him." Hence also it follows that Antigone has assisted in the obsequies of Eteocles: cf. on 23.

519. "Hades will have his laws observed in like manner under all circumstances." The ἴσους, which appears as a v. l. in [Laur. A. and] Schol. is more to the point, because of the following verse, than the τοῦτον of the MSS. [retained by Hermann.]

520. "But not the good is to be put upon an equality with the bad: viz. to receive what is customary." To λαχεῖν understand τοὺς νόμους, the exegetical inf. as in 490.—ἴσος personally (ἴσον ἴσῳ), as in the common phrase δίκαιός εἰμι, cf. 399 seq.

521. "Who knows whether from beneath thy maxim will be voted pious!"

522. Creon believes that the two hostile brothers will still keep up their hatred in Hades; cf. El. 538: contrary to the popular view, expressed in Œd. C. 955.

523. "Let them hate each other still: my nature is to share in love, not in hate." The compound συμφελεῖν is used only by way of parallelism to συνίχθαι, as Antigone only means to say that her natural disposition prompts her to love, not to share in hatred: cf. on 1036. In the same way Eur. Iph. Aul. 397, συσσωφρονεῖν γὰρ, οὐχὶ συννοσεῖν ἔφυν.—The iteration of Creon's οὔτοι in the beginning of the verse increases the bitterness.

525. Cf. 485.

526. Cf. on 376. Ismene according to Creon's command (491) is brought in by the attendants.

527. φιλάδελφα δάκρυα, tears called forth by her love for her sister.

528. *A cloud of gloomy sorrow rests over her brows (on her brow) and makes unsightly her glowing face, with a stream of tears wetting her cheek, otherwise lovely to behold.* As a dark cloud enveloping the mountain-tops pours down the rain, so from the black cloud on Ismene's brow there trickles down a stream of tears: her countenance is flushed with a glowing red, grief having forced the blood

into her cheeks. This contrast to the usual lovely appearance of the gentle maiden is expressed in *ἐὼπα παρειάν*. With *νεφέλη ὑπὲρ ὀφρύων*, cf. Hor. Epp. 1, 8, 94, *deme supercilio nubem*.

531. σὺ δέ, in opp. to Antigone; cf. 1181. Phil. 319. Trach. 1147.—κατ' οἶκους, in mine own house.—ὑφαιμένη, *unperceived*, thou hast slunk upon me, cf. CEd. T. 386: Ismene, so Creon thinks, with all her seeming softness, has secretly been active against him: cf. El. 785.

532. οὐδ' ἐμ., *without my being aware*, loosely annexed to the relative sentence; see on CEd. T. 1246.

533. δύο ἄτα, *two abominations*, CEd. C. 531.—κἀπαναστάσεις θρόνων (485, 525), because he believes that Ismene, in league with Antigone, has set herself against his command, and therein has sought to overthrow his authority as ruler.

534. καὶ σὺ φήσεις, *wilt thou too acknowledge?* as Antigone has done, 443.

535. ἔξομει τὸ μὴ εἶδ., cf. 263.

536. Ismene, in her fear, and not knowing whether Antigone has confessed, does not venture to avow it outright.

537. The gen. τῆς αἰτίας is annexed to the more important though more remote *ξυμμερίσχω*, see on CEd. C. 1330. With *φέρω* we must understand ἀπὸ κοινοῦ the *ξυμ-* in *ξυμμερίσχω*: thus Æsch. Prom. 331, πάντων μετασχὼν καὶ τετολμηκῶς ἐμοί.

538. Cf. 69 seq.

540 seq. "If I hesitated before (536), yet now in thine evil case I am not ashamed"

541. The image (Aj. 1329) of sailing in the same ship, because the participation threatens danger, and there is a *πίλαγος κακῶν* (see on CEd. C. 1740) to be encountered. Eur. Iph. Taur. 603, ὁ ναυστολῶν γὰρ εἰμ' ἐγὼ τὰς συμφοράς, Οὔτος δὲ (Pylades) συμπλεῖ τῶν ἐμῶν μόχθων χάριν.

542. To Antigone deeds are every thing: a love which shows itself only in words is worth nothing in her regard; as she says seemingly with an ironical glance at 99 seq.

544. As Antigone, in the words, *Whose is the deed, Hades and those beneath know*, has insinuated that they must needs be wroth with Ismene, she wishes at least to die with her, and by this sacrifice appease Polynices, so that she may be guiltless in his regard, ἀγνή.

546. "As thou didst not put hand to the work, thou mayest not appropriate to thyself the consequences of the act: to appease the dead, my death will suffice." With ἀρκ. θνήσκ. ἐγώ, cf. Aj. 76. CEd. T. 1061.

549. τοῦδε γὰρ σὺ κηδεμών, cf. 46, so that thou and he must needs be on friendly terms, and Creon will give thee the benefit of his advice how thou mayest manage to live without me.

551. "With pain indeed to myself do I give thee pain in that I deride thee," i.e. true, it pains me that I must deride thee, seeing thou art my sister. [ἐν σοί, emphatic, to make *thee* the object of my derision.]—γέλῳτα γέλῳ ἐν τινι, *to vent one's laughter in scorn at any one*: ἐγγαλᾶν τινι, Aj. 367, 955. Æsch. Cho. 222, ἐν κακοῖσι τοῖς ἐμοῖς γέλῳ θίλεις; A special description ("scornful," or the like) with

γέλωτα is not needed, as γελᾶν assumes the particular notion *irridere*. (Dindorf, μὲν δὲ, κεί.)

552. ἀλλὰ νῦν, *at least now*: see on (Ed. C. 241. El. 411.

556. "If I did choose life, at least I did it not upon my unspoken convictions," while in my conference with thee I declined active participation; i.e. in my heart I was of the same mind with thee.

557. "No doubt *thou* thoughtest thyself in *that* (which thou saidst and didst), *but in that* (which I did) *I thought myself to be doing wisely*. On the chiasmus σὺ μὲν τοῖς, τοῖς δ' ἐγώ, see on (Ed. T. 320. ["σὺ μὲν τοῖς is not the same as σὺ τοῖς μὲν (which the metre would have allowed); but the τοῖς here comes very near in point of signification to τοῖς σοῖς λόγοις." Wunder.]

558. Ismene wants to make out that she is equally guilty: in her heart a secret accomplice, she shares the guilt.

559 seq. *Thou livest* (and mayest live with a good courage), because thou canst yet profit the living: *but my life is with the dead* (since Creon's sentence of death has taken effect), so that I can be of no use but to these. This is the last ground with which Antigone repudiates Ismene's participation in her death. (Dobree ingeniously proposes *ὠφελεῖς, ut hæc in mortuæ gratiam facias*, which seems to be favoured by 552.)

562. τὴν 84, Antigone, from her youth up, uncompliant and passionate.

563. Ismene seeks to soften Creon by reminding him how natural it is for those who are overtaken by some great calamity to lose their sound judgment.—*νοῦς βλαστέ*, as *φρίνας φῦσαι*, El. 1463.

564. *νοῦς*, *right mind*, opp. to 562 *δύονν*. Theogn. 35, *ἦν κακοῖσιν Συμμίσσης, ἀπολεῖς καὶ τὸν ἰόντα νόον*.

565. *σὺν κακοῖς*, with Antigone. Cf. 10, 99, 276, 542.

566. Involuntarily, Ismene does what Ant., 549 seq., had derisively advised.

567. Persons present and living are *οἷδε*: therefore Antigone, now as good as dead, shall no more be called *ἥδε*. So Antipater in an epigram on a statue of Niobe, Anth. Plan. 131, 1, *Τανταλὶς ἥδε ποχ' ἄδε δις ἐπὶ τὰ τέκνα τεκοῦσα*.—The nominative, because the word itself is meant, τὸ ἥδε: Ar. Ach. 34, *οὐδ' ᾗδην πρίω*. Vespp. 1224, "*Μῦς καὶ γαλῆ*" *μίλλεις λίγειν*; cf. on 504.

569. To Creon, the statesman, the marriage of his son is a matter with which the affections have nothing to do; the object is simply to keep up the succession; and the meanness of the phrase by which he expresses his matter-of-fact view of the end of marriage makes his reply the more cutting. Cf. on (Ed. T. 1211.

570. *ἡρμοσμένα*, *fitly ordered, well adapted*. The plur. as in 576.

571. *ὕλασι στυγῶ*, *are hateful to me for sons of mine*.

572. Against the authorities, some [as Boeckh, Stüvern, Wunder] assign this verse to Antigone, who, since 560, silent and lost in thought, shocked (we are to suppose) by Creon's contemptuous disregard for the feelings of her lover, in these words gives vent to her indignation. But even apart from the regularity of the dialogue, which, of itself, speaks for Ismene, Creon, since 560, is not speaking to Antigone, but only to Ismene; and to her only, by whom this

subject was broached, and not to Antigone, who has never once spoken of the *λίχος*, could he say, *ἀγαν γε λυπείς* (Aj. 589) *καὶ σὲ καὶ τὸ σὸν λίχος*, *thou and thy marriage*, of which thou pratest (viz. from 568). On *τὸ σὸν*, see on Phil. 1251; on *καὶ σὲ καὶ τὸ σ. λ.*, on 95. Nor could there be any violation of maidenly decorum in Ismene's apostrophising Hæmon—her near relation, her sister's bridegroom, and brought up with them from a child under the same roof—with *ὦ φίλτατε*: cf. El. 1227. Trach. 232.

574 and 576. These verses cannot, as in the MSS. [and Edd. before Boeckh] be meant for Ismene, but are suitable only for the Chorus, for whom the Poet has reserved at the close these few calm words of modest remonstrance; cf. 770. After this, the Chorus, in the following ode, can regard Antigone's fate as sealed irrevocably.

575. An expression by which every thought of arbitrary caprice on Creon's part is to be beaten down: cf. El. 515. Clytæmnestra, Æsch. Ag. 1501: not I, but *ὁ παλαιὸς δριμύς ἀλάστωρ τόνδ'* (Agamemnon) *ἀπίτισεν*.

577. By *καὶ σοὶ γε* (*δεδογμέν' ἰστί τήνδε καθανεῖν*) *κῆμοι* Creon would represent his sentence as being in accordance with the view of the chosen representatives of Thebes.—*μὴ τριβάς*, a harshly imperious way of speaking: similar ellipses in El. 369, *μηδὲν πρὸς ὀργήν*, elsewhere *μὴ μοι πρόφασιν*, *μὴ μοι γε μύθος*, and the like.

578. Henceforth these shall be, what they are, women, to stay at home, as modest women ought, and not gad abroad at their pleasure (El. 516). With bitterest derision he represents his measures as precautions for the maintenance of womanly decorum.

581. Construe: *πέλας τοῦ βίου*.

Str. 1. When once the gods shake a man's house, and send calamity upon him, the bane never quits his race, even as violent storms stir up the depths of the sea, and make the shore re-echo far and wide.

582. *εὐδαίμονες*, blest, favorites of the gods: cf. 584, *θεόθεν*.—*οἷσι κακῶν ἀγ. αἰὼν*, *they for whom life has had no taste of ills*, *οὐκ ἐγέυσατο κακῶν*, cf. CEd. T. 969, *ἄψανστος ἐγχοῦς*. The *κακά*, as the context shows, are *ἀλγεα*, *οἷα βροτοὶ σφῆσιν ἀτασθαλίῃσιν ὑπέρμορον ἔχουσιν*.

584. *οὐδὲν ἄτας*, see on 4.—*ἐπὶ πλήθος γενεᾶς*, *πόρρω γενεᾶς καὶ ἐπὶ πλείστον*, *to the multitude, the fulness, of the race*, so that it does not stop at one *γενεά*, but *ἔρπει ἐκ γενεᾶς ἐς γενεάν*, 593 seq.—*ἔρπον*, not *ἐρπούσης*, the predicate having assimilated itself to *οὐδὲν*, = *ἀλλὰ πᾶν ἀτηρόν ἔρπει*. Cf. 296.

586 seq. Construe: *ὅμοιον ὥστε πόντιον οἰδμα κυλινδεῖ βυσσόθεν κελ. θῖνα*, *ὅταν ὑφαλον ἱρεβος δυσπνόοις πνοαῖς Θρ. ἐπιδράμῃ*, viz. *αὐτό, τὸ οἰδμα*: as a huge storm stirs up the bottom of the sea. On *δύσπνοοι πνοαί*, see on 502: *Θρηῆσαι*, because the Thracian sea is the home of the storms, Il. 23, 230; cf. CEd. C. 1240. The submarine darkness, in consequence of a storm bursting upon the sea, diffuses itself, runs abroad (*ἐκτερίχειν* often said of that which covers a surface, as in Homer, after the going down of the sun, *κακῇ ἐπιδέδρομεν ἀχλύς*) over the surface of the deep at first inwardly stirring and heaving, and tinges it with a black hue: anon, the more boisterous—*Antig. of Soph.*

ous swell surges up the sand from the lowest depths: Virg. Georg. 3, 240, "*ima exastuat unda Vorticibus nigramque alie subcecat arenam.*" Columella 8, 17, "*pelagus assidue agitatur et ab imo fluctum revolvit in partem superiorem.*" (The MSS. *ποντίας ἀλός οἶδμα*, also the Lemma of the Scholia: Laur. A *2da manus ποντίας*, which the Scholiast had in his text. But so the *πνοαί* would be overladen with epitheta. Rather, *ποντίας ἀλός* seems to have been suggested to the scribes by involuntary reminiscence of poetical passages containing the expression *οἶδμα θαλάσσης*, *ἀλός οἶδμα*. The substitution of *ποντίας* for this is an attempt to restore the metre. Sophocles doubtless wrote *πόντιον οἶδμα*. (*Ὅμοιον* is free from all suspicion, and the proposal to expunge this and retain the *ποντίας ἀλός* is quite a mistake.) Observe the transition from the quiet rhythms in the beginning to more excited metre, in accordance with the matter.

591. The usual reading is *θίνα καὶ δυσάνεμον, στόνῳ βρέμουνσι δ' ἀ. ἀκραί*. But the construction *καὶ δυσ.* is intolerable: and the iteration of the storm, already so strongly described, is unsuitable, as it is here meant to be said that the storm also affects the shore, as the stroke of destiny does the remotest generation. The proper construction, rightly seen by Ellendt, is *δυσάνεμον = ὑπὸ δυσσημίας στόνῳ βρέμουνσιν*, equivalent to a single verb, *στίνουσιν*, whence *στόνῳ* without epithet (not *δυσανίμῳ*, nor yet *δυσάνεμοι*). The *ἀκραί* are *ἀντιπλήγες* (Ced. C. 1240, *κυματοπληγὲς ἀκρά*. Hom. Od. 5, 418, *ἡϊόνες παραπλήγες*), because they feel the reverberation of the waves, as do the later members of the race the *after-effects* of the old *ἄτη*.

Antistr. 1. The matter of Str. 1 confirmed by the experience of the Labdacidae, in which are seen ever new calamities heaped upon the old, without hope of final deliverance: thus, now, the last remaining root of the family is about to be cut off through madness and infatuation.

593 seq. Construe: *ὀρῶμαι ἀρχαῖα (ὄντα) τὰ Λαβδακιδᾶν οἰκῶν (= Λαβδακείων οἰκῶν, as El. 182, παῖς Ἀγαμεμνονίδας) πῆματα πίπτοντα ἐπὶ π. φθιτών, I perceive from the new sorrows that the falling of (new) woes upon the (old) woes of the departed in the house of the Labdacidae is established from the beginning: I see it to be the law of the race from the beginning hitherto that there should be woe upon woe in the house of the Labdacidae, in each generation fresh disasters falling upon the old disasters of those which have perished: from the beginning it was so, and ever will be. The φθιτοί in the first instance Et. and Pol., further back Ced. and Jocasta, then Laius. Æsch. Sept. 725, *ὡς πόνοι δόμων νέοι παλαιότες συμμειγείς κακοῖς*.*

596. *ἀπαλλάσσει, τῶν πημάτων*, so that one generation should exhaust the residue of the sorrows decreed by the gods, and then rest should ensue.—*ἐρείπει*, viz. *τὸ γένος, θεῶν τις*, some supernatural power, with reference to 583, *ἰσίσθη θεόθεν δόμος*.

597. *Τὸ ἐχέει λύσιν* supply as the principal subject *τὰ πῆματα*, cf. El. 142.

599. *For the last root* (Ismene, and especially Antigone) *out of*

which a fresh shoot might have sprung (by Antigone's marriage with Hæmon, who, both free until then from the *ἀτη* of the race, seemed to set a limit to its disasters) is suddenly hewn off and destroyed. With great beauty, the feeling of dismay at the altogether unlooked-for end of Antigone (who in 932 calls herself the last of her race) is depicted by the asyndeton as well as by the *tnesis κατ'—ἀμᾶ*. Over the last root there had diffused itself a light (a glimmer of hope for deliverance from the *πήματα*): down hews it once more . . .

600. *ἐτέρωτο*, Phil. 831, Hom. *περάννυσθαι, τιτύσκεσθαι*: Virg. Culi. 100, "*tendit radios Hyperionis ardor*."

601. αὖ, in that *πήματα ἐπὶ πῆμασι φθιῶν πίπτει*.—*νῦν, τὴν ἰσχάτην ῥίζαν* Aj. 1178, *γένους ἅπαντος ῥίζαν ἐξημημένος*. El. 764, *τὸ πᾶν δὴ πρόρριζον ἐφθαται γένος*. Æsch. Sept. 1048, *Οἰδιπύδα γένος ὠλισσάτε πρίμνοθεν*. The MSS. *κόνης*, which is referred to the strewing of dust over the corpse, by which Antigone has drawn destruction on herself. But, apart from all considerations of language and the strangeness of the thought, this destroys the image, which Reiske's *κοπίς* perfectly satisfies. Introduced by *πίπτοντα* it comes clearly out in *τρίψει*, and is expanded in all its completeness by *καταμᾶν τὴν ῥίζαν*. The members of the race are trees, which a god hews down, Il. 13, 389. 14, 414: the roots which are left in the ground after the felling of the stems (the males of the race) the axe of the infernal powers hews down. As elsewhere the poets arm their gods with *μάστιγες, ἔγχη, μάκελλαι, flagella*, as instruments of punishment, so here the *κοπίς* (*cleaver, bill*) is assigned to the infernals, to whom Antigone is about to descend: in Eur. Alc. 74, Thanatos bears a *ξίφος*, in Orest. 1383, *αἶμ' ἐχύθη κατὰ γᾶν ἔψεσι σιδάριοισιν* "Αἰδα.—With *καταμᾶ* (*ἐκκοπτεῖ*, Schol.), cf. Æsch. fr. (Ares) *τὰ λῶστα πάντ' ἀμᾶν φιλεῖ στρατοῦ*. Hor. Epp. 2, 2, 178, "*metis Orcus Grandia omni parvis*."

603. Along with the infernals, associated with them for the extermination of the race, are the madness of the purpose and the infatuation of the understanding, see on CEd. C. 571: the former, in that Antigone had transgressed Creon's edict; the latter, because in consequence of the inborn *ἀτη* (579, *δύστηνος καὶ δυστήνου παρρός*) Antigone's calm consideration before the act was darkened. But at the same time, there is a covert application to Creon's passionate precipitance in his acts against Polynices and in the punishment of Antigone.

Str. 2. The *λόγου ἀνοία καὶ φρ. ἐρινύς* leads on to the general consideration of the audacity with which man presumes to measure himself against Zeus, and puts his impotence in competition with the invincible, ever-waking and fresh omnipotence of the Olympian Ruler. The impotence of man is seen in a stronger light, after the solemn and magnificent eulogy of the omnipotence of Zeus which precedes it. "In the chastisement of man's insane presumption is revealed the might of Zeus, against which all insolence of man must come to nought: from everlasting to everlasting this law remains unimpaired, that all overweening of man is followed by its punishment, which is not long in coming."

605 seq. *τίς δ. ὑπερβασία*, better than *ὑπερβασία*, so that the

τεάν δύνασιν (= τάν σου δ.) has its exact parallel in ἀνδρῶν ὑπερβασία. Observe the parallelism throughout, how impressively it heightens the solemnity of the thoughts: 604, δύνασιν, 608, δυνάστας: 605, κατάσχοι, 609, κατέχεις: 606, πανταγῆρως, 608, ἀγῆρως.

605. κατάσχοι, *may think to overcome?* Cf. on CEd. C. 1418.

606. The Sophoclean Zeus, παντόπτας, CEd. C. 1086 (who even in Homer, Il. 14, 242, of all the gods alone, when he will, defies Hypnos) never succumbs to Sleep, who yet is called πανδαμάτωρ, παγκρατής, δαμασίφως. Agreeably with this, Emperius was for altering the absurd Vulg. παντογῆρως into παντοδμάτωρ, Bamberger into πανρόθρος, which would excellently well suit αἰρεῖ, cf. CEd. C. 1030, καὶ σ' ἴλε θηρῶνδ' ἢ τύχη. Par. A has given us our παντ-αγῆρως, Sleep, the *ever young*, who nevertheless is powerless against the eternal youth and vigour of Zeus. Cf. on 605 seq.

607. θεῶν ἄκματοι μῆνες (see on Phil. 721), the months of the gods unweariedly moving in their courses, and bringing all else to old age; the παγκρατής, ἀκάμας χρόνος, CEd. C. 607. Eur. Pirith. 3. Aj. 604. Here indeed θεῶν μῆνες seems somewhat amiss, as Zeus is in question, and it is he that orders the times in their courses, Il. 2, 134, Διὸς μεγάλου ἱνιαυτοί. As we have the expression ἐτίων ἱνιαυτοί, so may Sophocles have written οὐρ' ἐτίων ἄ. μῆνες!

608. The reading ἀγῆρως is favoured both by the antithesis to the ὕπνος πανταγῆρως, which cannot approach Zeus, and by the Homeric ἀγῆρως τ' ἀθάνατος τε, ἀθάνατος καὶ ἀγῆρως: cf. CEd. C. 607 seq. Usually ἀγῆρως.

611. τό τ' ἔπειτα καὶ τὸ μέλλον, the nearest and the remoter future, all eternity: Plaut. Pers. 5, 2, 1, "qui erunt quique fuerunt quique futuri sunt posthac." Lucret. 1, 459, "Tempus rebus ab ipsis Consequitur sensus, transactum quid sit in ovo, Tum quæ res instet, quid porro deinde sequatur."

612. καὶ τὸ πρῖν, i. e. ὥσπερ καὶ τὸ πρῖν ἐπήρκεισε. Cf. 181. El. 676, 907. Demosth. Cor. 236, ὑπὲρ οὗ καὶ τότε καὶ νῦν καὶ αἰεὶ ὁμολογῶ πολεμεῖν.—ἐπαρκ. νόμος 88a, *will this, as firmly established law, remain in force.* The ἐπὶ in ἐπαρκ. refers to τὸ ἔπειτα.

613 seq. The parallelism with the close of Antistr. 2, and opening of Str. 1, seems to demand the thought: *No mortal moves through his whole life-time without succumbing to the ἀτη, i. e. without falling into infatuated ὑπερβασία, and being punished for the same.* A variation of the τριγέρων μῦθος: Δράσαντι παθεῖν, only that here the δράσαι, in the Antistr. the παθεῖν, is kept more in view. Now the authorities agree in οὐδέν (Par. A οὐδέ'ν sic, i. e. οὐδέν and οὐδέ'ν) ἔρπει θν. βίῳτῳ πάμπολις ἐκτὸς ἄτας, so that the νόμος is given in its very words: cf. on 504. Hence Emperius conjectured: "οὐδέν ἔρπει" θν. βίῳτῳ πάμπολις "ἐκτὸς ἄτας," so that νόμος πάμπολις would be a κοινός, παγκόσμιος, a law universally in force. But, besides the awkward limitation of the words of the law to οὐδέν ἔρπει ἐκτὸς ἄτας, one desiderates in οὐδέν the notion of *man* as opp. to Zeus. Others, with Heath, οὐδέν ἔρπειν θν. β. πάμπολύ γ' ἔ. ἄτας, *nil in vita diu (?) culpræ expere manet*; or, according to others, "Nothing

goes to the life of mortals long without *ἀτῆ*:" or, again, "Nothing in excessive measure comes to the portion of man's life without hurt," as in fact Creon's present *δλβεσ* quickly falls away into *ἔβρις* and *ἀτῆ*. Boeckh, οὐδὲν ἔρπων θν. β. *πάνωλις ἐκτὸς ἀτῆς*, "This law, that none can audaciously defeat the might of Zeus, will ever hold, never coming in without bane for the life of men:" *πάνωλις*, because it exercises this baneful influence for the whole state. I conjecture οὐδὲν ἔρπει θν. *βίοντον τὸ μ πολὺν* i. d., "No mortal walks through the greater part of life aloof from *ἀτῆ*," without falling under the *ἀτῆ*, ἡ *πάντα* *ἀταται*, II. 19, 91. On the neuter οὐδὲν θν. ("nothing that comes under the description of mortal men") see on CEd. T. 1196. With ὁ πολὺς βίοντος, cf. El. 178; with ἔρπειν τὸν βίοντον (*οὐτ' αὖ μεταστρεφει*), with which ἐκτὸς (Aj. 640, οὐκ εἶμι συντρόφους ὁργαῖς ἔμπροσθεν, ἀλλ' ἐκτὸς ὁμυλεῖ) well agrees, cf. ἔρπειν εἰλευθον, ἐξοδον, Aj. 30, *κηδῶν πεδία*, and the like. Then the *βίοντον τὸν πολὺν*, opp. to the eternal dominion of Zeus, is exactly parallel with the antistrophic *πράσσει δ' ὀλιγοστὸν χρόνον ἐκτὸς ἀτῆς*, v. 625, while in v. 582 it is represented that only special favour of the gods defends *the whole life* of men from *ἀτῆ*.

Antist. 2. How comes it that men by *ἔβρις* draw *ἀτῆ* upon themselves! Extravagant hopes entice to evil aims, and infatuate the man, so that he has no misgivings until the *ἀτῆ* is there. For whom the deity will chastise, it takes from him the clear perception and power of discriminating between good and evil: and then quickly does the punishment overtake the man.

615 seq. Hope is indeed to many a prop and stay, by upholding them in their sorrows and spurring them on to noble endeavours. But to many it is a *deblinding of light-minded desires*; i. e. an infatuation of the mind to go after light-minded endeavours, in the hope of being able to achieve them. So is it with Creon now; comp. his own maxim, 221. The central thought is that in the second clause, to which πολλοῖς μὲν *ὄνησις* ἄ. is only rhetorical antithesis; cf. on 24, 366.—With *ἀπάντα ἐρώτων*, cf. *τέλος θανάτου*, *τέρμα σωτηρίας*, etc., for the *ἀπάντα* of the *ἐλπίς* engenders the *κουφ.* *ἐρώτας*.

619. The subject to ἔρπει is ἡ ἀπαῤῥωσα ἐλπίς, ἡ *ἀτῆ*. With εἰδότει οὐδὲν (*nili sentienti*), cf. 1270. Antipho 114, 27, οἱ ἐπιβουλεύόμενοι οὐδὲν ἴσασιν πρὶν ἐν αὐτῷ ὥσι τῷ κακῷ.

620. πρὶν—προσαύση, πρὶν τι πάθῃ, a popular phrase, answering to the old saying, *ῥεχθὲν δὲ τι νῆπιος ἐγγυ*. The accredited *προσαύση* [Laur. A with *αὐραι* written over it: for which other MSS. *προσφαύση*, Seidler, Hermann, Wunder *προσαύρη*] is not to be derived from *αὔσαι* = *θιγεῖν*, *ἄψασθαι*, as the grammarians say, who seem to have invented this signification, nor yet from an almost obsolete *αὔσαι* = *ἄραι* or *ἐλεῖν*, but = *προσδαίση*, *προσκαύση*.

621 seq. *σοφία* (as *βίη*, *ὀδῶ*), *wisely*, with much wisdom: *πέφανται*, is (with surprising aptness) *comes to light*, cf. CEd. T. 474, 525, 848. Trach. 1. Citation of popular sayings or famous apophthegms is elsewhere not unknown to Tragedy: cf. *Æsch. Agam.* 730 seq., *παλαίφατος ἐν βροτοῖς γέρον λόγος τέτυκται, μέγαν τελεσθέντα φωτὸς ὄλβον τεκνοῦσθαι*. Cho. 313, *Δράσαντι παθεῖν*,

τριγύρων μῦθος τάδε φωνεῖ. Tragicus inc. Scholl. Trach. 296, καὶ τοῦτο τοῦπός ἐστιν ἀνδρὸς εὐφρονος· "Ὅταν καλῶς πράσῃ τις, ἐλπίζειν κακά. Our sentence, from Homer downwards (Il. 6, 234. 9, 377. 17, 469. 18, 311. 19, 86), has undergone many variations: the Scholia cite (from Æschylus?): "Ὅταν δ' ὁ δαίμων ἀνδρὶ πορσύνῃ κακά, τὸν νοῦν ἐβλαψε πρῶτον, ᾧ βουλευέται.

624. θεὸς ἄγει, with allusion to 584. 597. Comp. Creon's recognition of this, 1272 seq.

625. Then has he been the longest time aloof from the ἀτη, i. e. from the consequences of his infatuated doings. In πρὸς ἄταν—ἐκτός ἄτας (614) one hears a warning for Creon.—πράσσει taken with ἐκτός ἄτας in the sense of εὖ, καλῶς πράσσειν.—ὀλιγοστών χρ. (*ein Wenigtheil des Lebens*) is exactly parallel with our restored reading of 614, τὸν πολὺν βίον. [As πολλοστός, *multiesimus*, quasi 'manieth,' πολλοστὸν μέρος, the whole being divided into many parts and one part taken, which therefore bears a *small* proportion to the whole, so ὀλιγοστὸν μέρος a part bearing a *large* proportion to the whole. Here the whole is not the entire life, but that part of it which is ἐκτός ἄτας, and the meaning is that the time ἐκτός ἄ. which the man has passed bears a large proportion to the time ἐκτός ἄ. which yet remains: he has had by far the most of it, little or none is left, viz. when once the god has infatuated him. This seems to be Schneidewin's meaning, according with the *fractional* use of the adj.; but as in the *ordinal* sense, πολλοστός "the last of many," ὀλιγ. "the last of few" (as δεκατός, ἑκατοστός, "the last of 10, of 100"), we have the phrase πολλοστῷ ἔτει, "in the last of many years," and Aristoph. Pac. 559, πολλοστῷ χρόνῳ, "at the end of a long time," so here ὀλιγοστὸν χρόνον may be understood more simply, "he (thenceforth) fares ἐκτός ἄτας only for the last of a brief time" = the last of a few years or days. So the Schol. interprets, ἀντὶ τοῦ, οὐδὲ ὀλίγον: and Hermann: "scilicet ὀλιγοστός, *paucissimus*, unum de paucis, itaque hic partem exigui temporis notat."]

627. νέατον, reminding us of the ἐσχάτη ῥίζα, 599, Megareus having been sacrificed shortly before.

628. τῆς μελλογάμου is emphatic, therefore certainly not to be expunged as a gloss, a supposition not at all countenanced by the authorities: moreover τάλις (τῆλις, from ἀταλός, Döderlein) has only the signification of a *blooming* maiden [not as Schol. νόμφη].—The question of the Chorus in the anapaests as in 159. 381.

631. μάντων ἔπ., a proverbial expression, ὅποτε μὴ στοχασμῷ χρώμεθα, ἀλλ' αὐτόπται τῶν πραγμάτων γιγνόμεθα, Schol. Here chosen not without a purpose, as Creon below sharply expresses his aversion for the whole class of diviners.

633. ψήφον τῆς μελλ., as ψήφισμα Μεγαρέων, Thuc., μῦθος φίλων, 11.

634. πανταχῇ δρῶντες, in every way that I may act, let me proceed in what way I will, Aj. 1369.—σοὶ μὲν, with a covert reference to Antigone.

635 seq. Construe: σὺ ἀπορθοῖς γνώμας μοι, ἔχων χρηστάς, thou givest to my views their right direction, thyself having sound views. An ambiguous mode of expression, as Hæmon, notwithstanding

ing his filial obedience, makes his compliance dependent on the *ἔχειν γνώμας χρηστέας*. But Creon neither takes *ἀπορροίς* as optative, "mayest thou guide me aright," nor *ἔχων* = *εἶγε ἔχεις*, but = *ἐπεὶ ἔχεις*: cf. 638. Hæmon indeed here expresses his filial compliance more conditionally than in *σός εἰμι*, which involves both "I belong to thee as thy son," and also, "I am subject to thee," "at thy disposal."

637. "Of course no marriage will be more highly prized by me than thou (art prized by me) when guiding me aright:" i. e. no connexion can come in competition with thy good guidance, cf. 640. Led by the Schol. (*οὐδεὶς μοι προκριθήσεται γάμος τῆς σῆς ἀρχῆς*) I have restored with Musgrave *ἀξιώσεται* (*ἀξιωθήσεται*) for *ἀξίως ἔσται*. With *μείζων* (182) *φείσεσθαι*, cf. 439, *ἦσσω λαβεῖν*. In *σοῦ καλῶς ἦγ.*, Hæmon reserves to himself his freedom of action in the event of Creon's leading him *οὐ καλῶς*, as he afterwards sets himself to shew that his father's way is not the right one. But Creon hears only what is agreeable to him.

646. The Scholia have also a v. l. *πίδας*. With *πόνους*, cf. (Ed. C. 461).

648. If with the critics [Brunck] the reading of the MSS. *τὰς φρένας ὑφ' ἡδονῆς* be propped up with a γ' inserted [as in Par. T] after *φρένας*, Creon opposes to the *φρένας* of Hæmon which he has been commending, and which H. must not *ἐκβαλεῖν*, the woman whom he must *μεθεῖναι*. In place of this frigid antithesis I have written with Fr. W. Schmidt, *τὰς ὑφ' ἡδ. φρένας*, which is spoken pregnantly: *thy mind captivated by pleasure*, i. e. "do not let thy mind be overcome by pleasure, and so sacrifice thy good sense," cf. on 1037.

651. Hesiod. Opp. 702, *οὐ μὲν γάρ τι γυναικὸς ἀνὴρ ληΐζερ' ἄμεινον* *τῆς ἀγαθῆς, τῆς δ' αὐτὴ κακῆς οὐ ρίγιον ἄλλο*.

653. *μέθες*, EL 647.

657. *ψευδὴ πόλιν*, as *ἀναίτιος ἀθανάτοισιν, δαίμοσιν ἀλιτρός*, etc.

658. *ἀλλὰ κτενῶ* (with the emphatic position at the beginning of the verse, cf. 72, *θάψω*), as death was the punishment threatened in the *ψήφισμα*, 36. 220 seq.

659. *ξύναιμον*, the tutelary god of the family, *ἐρκεῖον, ὁμόγνιον*, 487, whom, Creon thinks, Antigone will adjure to aid her, cf. 450. After the outburst of passion in this sentence, Creon, making an effort to control his feelings, passes into general reflexions.

660. *τοὺς ἔγω γένους*, viz. *θρέψω ἀκόσμους*.

663 seq. Having refuted the plea which might be put in for Antigone, that as a near relation she was worthy of indulgence (cf. 486 seq.), Creon now comes to the actual ground of the punishment, the resistance against the authorities and their commands, at the same time contrasting the *χρηστὸς καὶ δίκαιος ἀνὴρ* with those that are otherwise minded. In all this he is careful to spare Hæmon's feelings as much as possible, therefore puts what specially relates to Antigone in the form of general reflexions.

663. *ὑπερβάς*, cf. 605.—*νόμους βιάζεται* (59), as Ant. has done, just as she had taken upon her to prescribe to Creon, 450 seq.

664. *τούτῃν. τοῖς κρ. ἐννοεῖ*, *lets the thought of ordering the rulers*

come into his mind. (Dindorf's τοῖς κρατύνουσιν νοεῖ is not sufficiently accredited, and is more feeble in point of expression.)

665. An unexpectedly tame expression; but because he would not irritate Hæmon by again mentioning the punishment of death.

666. ὃν π. στήσῃσι, *whomsoever it may have pleased the state to put at the head of affairs*: an expression not in keeping with Creon, who was king by hereditary succession, but betraying the Athenian republican, who meant this passage for his contemporaries: cf. CEd. T. 940.

667. Solon's maxim (see on Aj. 668) is Ἀρχῶν ἀκούε καὶ δίκαια κἀδίκαια: but Creon shrinks from expressly mentioning the ἀδίκαια, and disguises the antithesis, "and in the contrary" to these, viz. in things great and hard, and which one thinks unjust.

668. By τοῦτον τὸν ἄνδρα, Creon understands a man who acts upon the principles just described: cf. on 452, τοῦσδε νόμους, 677 οὕτως. He means: A man in all things obedient to the higher authorities will himself govern well, and be willing to subordinate himself to another.

669. To ἄρχεῖν we must understand ἄν but not θέλειν. Solon ap. Diog. Laert. 1, 2, 12, ἀρχὴ πρῶτον μαθὼν ἀρχίσθαι.

670. προστεταγμένον, *ranged beside his fellow*, in rank and file.

672. The direct antithesis would lead us to expect: (τοῦτον ἄν . . .), τὸν δὲ μὴ τοιοῦτον . . . But instead of this, the ἀναρχία is put in contrast to the εὐαρχία, in order to describe its pernicious consequences in peace and in war: whence Creon, 675, comes back to the brave man, in order to contrast the wholesome consequences of the ἀγαθὸς παραστῆτης with the mischiefs resulting from insubordination, as in 670 he had mentioned only the bearing, not the good results.

673. After πόλεις τ' we ought to have had καὶ οἴκους. Instead of this, Creon has recourse to the more forcible anaphora of the αὐτῇ, cf. 296, and on αὐτῇ—ἥδε, 189. Here also, as in 296, the whole state and the families of individuals are put together, because the sequel shews that Creon's true saying is completely fulfilled in his own person, since he is making himself guilty of an ἀναρχία of the worst description against higher laws.

674. "Disobedience brings flight into the ranks, breaks up the ranks, of allied combatants." Τρωάς καταρρήξαι, as ἔλκος ῥ., σὺνάσαι, *rumpers vulnus*, and the like. I adopt Bothe's emendation συμμάχου, as the disgrace lies in this, that not the hostile ranks are broken through, as they are by the well-disciplined and subordinate, but their own ranks are shamefully broken up and routed. In Laur. A συμμάχη there is a trace of the true reading, whereas σὸν μάχη is unintelligible, whether it be construed σὸν μ. δαρός (Eurip. ἐκπύμπειν-τις μάχην δαρός) or δαρός τρωάς (Aj. 1254).

675. οἱ ὁρθούμενοι, οἱ ἀρχόμενοι, *they who let themselves be directed, guided, by others*, cf. 636. Sophocles may have chosen this expression instead of the Homeric Αἰδομένων ἀνδρῶν πλείονες σοὶ ἢ πέφανται, for the sake of the antithesis to καταρρήγνυσιν, i.e. καταβάλλει τοὺς μαχομένους, ὥστε ἐς φυγὴν τρέπεσθαι, so that it conveys the notion of *standing upright* in rank and file.

676. Æsch. Sept. 203, *πιθαρχία ἐστὶ τῆς εὐπραξίας μήτηρ*.

677. οὕτως, according to the principles above developed, cf. on 668.—τὰ κοσμούμενα, the ordinances which proceed from those who order the State (κοσμήτορες, κόσμοι). For them one must come to the rescue (βοηθεῖν τοῖς νόμοις, *legibus subvenire, opitulari*), to uphold their authority.

678. Cf. 525.

681. Anxious not to be again reproved and set right by Creon, a Choreutes, speaking in the name of them all, expresses his and their concurrence, εἰ μὴ τῆς φρονήσεως ὑπὸ τοῦ γήρως σεσυλήμεθα, *unless by our long life (729, οὐ τὸν χρόνον χρὴ μάλλον ἢ τὰργα σκοπεῖν) we be deceived*, so that we come behind-hand in our judgment: spoken with a shrinking allusion to the stern reproof in 280 seq. The necessary suppletion τῶν φρενῶν is given by the context.

683 seq. Hæmon's piety disguises the drift of his whole speech, which is simply this: "The highest good which the gods accord to men, is a thoughtful, considerate, well-advised mind. Now I cannot indeed characterise thy view as inconsiderate and ill-advised, and may I never learn so to think of thee: still, possibly another as well as thou may have a sensible thought come into his mind. Now this advantage, as is but natural, I have above thee, namely, that I have the opportunity of learning what are the sentiments of the people in general, which they fear to utter in thy presence: and those sentiments are decidedly in favour of Antigone."

684. Hæmon significantly puts foremost the leading thought, especially as Creon himself had spoken much of φρένες, and had warned him not τὰς φρένας ἐκβαλεῖν, 648, with which compare the oft-repeated admonition 1050 seq. 1348. Æsch. Agam. 900, τὸ μὴ κακῶς φρονεῖν Θεῶν μέγιστον δῶρον.

685. ἐγὼ δέ, as 1196. Aj. 487.

686. "Never could I (for filial piety) make up my mind to speak so, and I pray that I may never learn to be able or to be obliged so to do." Cf. 500. Plaut. Bacch. 476, *ipsus neque amat nec tu creduas*.

687. "Thou mayest be in the right, yet also there might come a good thought into the mind of another (Ced. C. 1194, εἰς ἑτέρους γοναὶ κακαί). With καλῶς ἔχον, cf. 706: there is no need to understand α.τι (Ced. T. 517), but κτῆμα φρενῶν, the ἔχον assimilating itself to ἐπίρτατον, as in 585, ἔρπον. Besides γίνονται expressly suggests κτῆμα. (χάτερος or χάρτεα, as the Scholiast seems to have read, spoils the thought.)

688. "Above thee, however, so it is, I have naturally this advantage, that I observe, sooner than thou, what people say." In δ' οὖν it is implied that Hæmon, without having a hand in it, or helping on his part to make it so, finds it so in point of fact that he is able to learn the public feeling.—σοῦ προσκοπεῖν = σκοπεῖν πρὸ σοῦ, as Hom. καὶ τε πρὸ δ τοῦ ἐνόησεν. (The reading in the Scholia, σὺ δ' οὐ πέφυκας is inconsistent with Hæmon's modesty, as it is with προσκοπεῖν. In the first instance it was probably a gloss to 690: σὺ δ' οὐ πέφυκας τὸ γὰρ σὺν ὄμμα)

691. λόγοις τοιούτοις, λέγοντι τοιαῦτα, for such speeches.

692. Special application of the assertion in 688 seq. "Since then

I am able sooner than thou to observe the people's expressions, I hear in reference to the present case as follows."

694. Observe the three-fold superlatives, cf. 502.

696—699. Direct speech as in El. 975 seq.—*ἐν φοναῖς πεπτώτα*, in bloody slaughter fallen, the plural being intensive, as in Pind. Pyth. 11, 37, Orestes, Αἰγισθον θῆκεν ἐν φοναῖς.

697 seq. We should expect *ἦτις οὐκ εἶασεν ὀλίσθαι ἄθρακτον οὔτε—οὔτε*. Instead of this, the negation is attached simply to the infinitive, and in the form *μήτε*, because the people state this as the ground of their view. *ὥς—φθίνει*, cf. Phil. 254. 714. But at the same time, along with the notion *οὐκ εἶασεν ὀλίσθαι* the speaker had in his thoughts the notion *ἐποίησε μὴ γενέσθαι*, "she did not (*εἶπε*) let it be, and took care that it should not (*μὴ*) be."—*ὤμυσται εὔνες*, Il. 22, 67. Cf. 206. 257. *Æsch.* Sept. 1043.

698. *τινός*, 257. (Comparing 27 seq. 205 seq., one would think Sophocles wrote: *πεπτώτ' εἴθαπτεν, μηδ' ὑπ'... μήθ' (Laur. A μὴ δ') ὑπ' οἱ.....* i.e. *μηδ' εἶασεν ὀλ. μήτε ὑπὸ κυνῶν μήτε ὑπ' οἰωνῶν*. The *ἄθρακτον* of the Vulg. which is certainly untoward, may have intruded from 205.

699. Construe: *ἀξία λαχεῖν τιμῆς*, as Aj. 924, *ἀξιος θρήνων τυχεῖν*, El. 362. *Ced. C.* 450.

700. *ἐπέρχεται*, advances, comes on towards every one who goes among the people.

701. Here too Hæmon would obviate all feelings of displeasure on the part of his father by shewing how he can only be wishing what is best for him.

703. Construe: *τί γὰρ μεῖζον ἀγαλμα (jewel) τέκνοις εὐκλείας (= ἡ εὐκλεία) θάλλοντος* (absolutely, as in Phil. 418) *πατρός*, than the good fame of a happy father. (The construction *ἀγαλμα εὐκλ.*—Aj. 465, *εὐκλείας στίφανος*—is repugnant to the sense, as the *εὐκλεία* is the father's, not the children's. Johnson's *εὐκλεία* would obviate the possible misunderstanding.)

704. *ἢ τί... viz. ἢ θάλλειν αὐτούς*.

705 seq. In *ἐν ἡθος* (way of thinking) *ἐν σ. φόρει*, it is implied that the person firmly believes himself infallible, so that *ὥς—ὁρθῶς ἔχειν* (namely that—is right, cf. 687) is exegetical.

707 seq. Hæmon gives a milder tone to his remonstrances by citing well-known maxims, of general application, as here he appeals to an author whose poem was used in Athens as a school-book. Theognis 221 seq., *ὅστις τοι δοκεῖ τὸν πλησίον ἰδμεναι οὐδέν, Ἄλλ' αὐτὸς μῶνος ποιέει δῆνέ ἔχειν, Κείνός γ' ἄφρων ἱστί, νόου βεβλαμμένος ἰσθλοῦ*.

709. *οὔτοι*, because *ὅστις* is a word which has a plurative notion, cf. 1166 seq.—*διαπτυχθόντες*, metaphorically, answering to the wish expressed in the Scolion: *Εἰθ' ἔξῃν ὁποῖός τις ἦν ἕκαστος Τὸ στήθος διελόντ', ἔπειτα τὸν νοῦν ἔσειδόντα, κλῆσαντα πάλιν Ἄνδρα φίλον νομίζειν ἀδόλῳ φρενί*.

710. Solon: *Γηράσκω αἰεὶ πολλὰ διδασκόμενος*.—*ei cum conjunct.*, as *Ced. T.* 198. *Ced. C.* 1443.—Construe: *οὐδέν αἰσχροὺς τὸ μανθάνειν ἄνδρα πολλά*, and comp. with the position of the article, note on 33. Aj. 1166. *Trach.* 65.

711. *τὸ μὴ τείνειν ἄγαν*, in all things not to draw the cord too tight,

attached freely, as if instead of αἰσχρὸν οὐδὲν, καλὸν had preceded. The metaphor seemingly of itself leads to the following images, Hæmon again, out of tenderness for his father, purposely choosing to express himself by similitudes, not in the style of direct remonstrance.

712. Above, 473 seq., Creon had expressed the same thoughts with the like images, which the spectators could not fail to call to mind. The Poet had probably the Æsop's fable, κάλαμοι καὶ δρύς (Babrius 36), in his mind : he puts into the mouth of Hæmon just what would be familiar to a young Athenian of his own times from his school-instruction.

715. Construe : ὅστις πόδα ναὺς τείνας ἐγκρατῇ—to haul the sheet tight with all one's might—ὕπτεικε μηδὲν. The πόδες (ποδῶνες, *pedes*), cables which, fastened at the bottom corners of the sail, formed (so to say) the feet on which the sail moved [our "sheets"]. Hence, metaphorically, χαλάσαι or ἐπιδούναι and προσάγειν πόδα. Eur. Or. 706, καὶ ναῦς γὰρ ἐνταθεῖσα πρὸς βίαν ποδὶ Ἐβασην, ἔστη δ' αὐθις, ἦν χαλᾷ πόδα.

716 seq. κάτω στρέψας, *capsizing*, σίλματα being in the first instance understood. Instead of, *then down goes he to the bottom*, he says ironically, *he sails theosforth*, instead of ὁρθὰ σίλματα, with ἔπτα. Cf. 310 seq. Aj. 100.

718. εἰκε θυμῷ καὶ μετέστανεν δίδου, *get out of the way of the passion*, whence it comes to thee and threatens to hurry thee away with it, as the torrent does the trees, and give it leave to pass ; like the branches, do thou make place for it, and so withdraw thyself. (According to the Homeric use of the phrase, εἰκειν θυμῷ, ὕβρει, the meaning would be just the contrary of what the context here requires. Hence some put a comma after εἰκε, which gives a position of καὶ contrary to the usage of the tragedians ; or, if καὶ = *etiam*, makes an unsuitable asyndeton (*iras etiam intermissionem fac*), which is not in keeping with Hæmon's modesty : others assume from inferior MSS. θυμοῦ (or conjecture θυμῶν, *violent wrath*, see on CEd. T. 893, again contrary to the tone of Hæmon's address), as in Hom. εἰκειν χάμης, Herod. 7, 160, ἡμεῖς τε ὑπείχομεν τοῦ λόγου, and the like.)

719. καὶ ἐπ' ἐμοῦ, *to me, too*, as to thee, mine elder : modestly spoken ; see on CEd. T. 1110.

720 seq. Here also Hæmon keeps to the saying of Hesiod, Opp. 293, Οὗτος μὲν πανάριστος, ὃς αὐτὸς πάντα νοήσῃ, Φρασσάμενος τὰ τ' ἔπειτα καὶ ἐς τέλος ᾗσιν ἀμείνω· Ἐσθλὸς δ' αὖ κατ' αἰὶνος, ὃς εὖ εἰπόντι κίθηται.

721. πάντ' ἐπ. πλέων, πάντα ἐπιστάμενον, παντεπιστήμονα, cf. Trach. 338.

722. εἰ δ' οὖν, viz. ἄλλῃ ῥέπει, which, by a euphemism, is expressed as in prose, εἰ δέ, εἰ δὲ μή : Eur. Hipp. 507, εἰ τοι δοκεῖ σοι, χρῆν μὲν οὐ σ' ἀμαρτάνειν· Εἰ δ' οὖν, πιθοῦ μοι· δευτέρᾳ γὰρ ἡ χάρις.

723. Construe : καλὸν καὶ τὸ μανθ. τῶν εὖ λεγόντων : cf. on 710, and with the thought 1031.

725. διπλῇ, Hermann, after the traces of Laur. A instead of διπλᾷ, which might, however, be justified.

726. οἱ τηλ., *we, who are so old*; *we, at our years*! (In Laur. A ἡ is written over οἱ, hence perhaps ἡ might be better.)—καὶ διδ., “*we, even let ourselves be taught*,” whereas the contrary ought to be the case: *we ought to be the teachers, not the learners.*

727. ὃ π., Laur. A, instead of the weaker πρόσ.

728. μηδὲν διδάσκου δὲ μὴ δίκαιόν ἐστὶ σοι διδάσκειν, Schol. Cf. on 360.

729 seq. τάργος, the cause itself which I advocate: Creon, with bitterness, lays hold upon ἔργον, and asks, Is that a “cause” (a deed), to honour the disobedient?

731. I would not even bid others do that, much less would I do the like.

732. ἦδε, scornfully, *this person* who wholly sways thee.—τοιῦδε νόσφ, κακῇ εἶναι.

733. δρόπτ. λέως, cf. 7.

735. *Seest thou how much thou hast spoken this in the manner of quite a stripling*—(as thou callest me τηλικούδε τὴν φύσιν)—so to wrest my words as if I meant that the state is to prescribe laws to thee, when I only say that thou art not at liberty to disregard the general voice!

736. *For another, namely, than for myself am I to rule over this land?* Aj. 1367, τῷ γάρ με μᾶλλον εἰκός ἢ μαντῷ πονεῖν; The reading, χρὴ γε, which has led to the assumption that Sophocles here uses χρὴ with the dative, as δαῖ is often used [Thom. Mag. s. v. χρὴ “*χρὴ με ποιῆσαι*” πάντοτε λέγε, οὐ χρὴ μοι, ὡς καὶ Σοφ. Ἀπαξ], has been corrected by Dobree, whose emendation, χρὴ με, I adopt.

737. “*Certainly thou rulest for others also, not for thyself alone, since there can be no community where the ruler thinks only of himself.*”

738. Phil. 386.

739. The like irony as in 716 seq. With the thought, cf. CEd. T. 54.

741. From this point, the altercation becomes more violent, each laying hold upon the other's words, and seeking to turn them into ridicule, or to turn the edge of them against his opponent. Cf. on CEd. T. 335. 544 seq. Aj. 1125 seq.

742. διὰ δ. ἰών, cf. CEd. T. 773.

743. οὐ δίκ. ἐξαμαρτάνειν, it is no right fault that I see thee committing, not aright swerving from the right: after the manner of the phrase ἀμαρτεῖν ἀμαρτίαν, cf. Aj. 1096, τοιαῦθ' ἀμαρτάνουσιν ἔπη.

745. “*That is not σίβειν the rights of sovereignty, when δοῖβουα towards the gods is connected therewith.*”

746. ὅσπερ, ἦσσαν, 680, 756.

747. “*Say so, and welcome: but if I be in subjection to a woman, at least I am not also devoted to a disgraceful cause, when I plead for her.*” The particle γε, as is often the case with περ, in the close complexus of the words, comes to stand before the term τῶν ἀσχυρῶν, to which it belongs: cf. El. 1169, καὶ μὴν ὁρᾷς γε παῦρα τῶν ἐμῶν κακῶν. (Laur. A, οὐκ ἂν ἴλοις: Par A, οὐκ ἂν γ' ἴλοις, the former, as ἂν cannot be lengthened, false; the latter a fiction *ma tri gratia*. Also ἂν = ἡ ἂν, the epic ἡ εἰν, as ἀρα =

ἡ ἀρα, which some have proposed, is too precarious to be thought of here : cf. on Aj. 1339. I have therefore adopted (in preference to Porson's οὐ τὰν) Döderlein's οὐ καὶ νῆλος.

749. For her, doubtless ; but withal for thee, that thou sin not against me and the infernal powers.

750. Creon harshly cuts short the discussion with the peremptory expression of his will.—ταύτην, as 732 ἦδε. Construe : ἐτι γαμίζετε, cf. 654.

751. Hæmon bitterly repeats ἦδε [732] instead of αὐτή.—τινά, Aj. 1138. Il. 1, 289, ἃ τιν' οὐ πείσισθαι δέω. A darkly hinted intimation of something to follow, which the spectator might variously interpret either of the fatal consequence to Creon himself of his ill-judged command, of which Hæmon's whole speech warns him, and which Tiresias anon reveals distinctly, or of Hæmon's own death, to which he alludes more pointedly in 764.

752. Creon lays hold upon the words as a threat against his life : "Comest thou against me, threatening too, audacious as thou art !"

753. "How can there be any threatening in the case, when one is speaking against senseless resolves," as I am combatting thy determination against Antigone, by warning thee of the evil consequences of thy measures !

756. "Thou, a miserable woman's slave, spare me thy cozening flatteries," says Creon, derisively describing the affront put upon him as κωιλία, the *coaxing* which people use with women : "think not to wheedle me as thou wouldest a woman." The phrase is rarely κωιλῆσαι τινά, as here and Theogn. 363, εὖ κώιλλε τὸν ἰχθρὸν, *enure by smooth words, wheedle*. (Here the expression comes in so strangely that one is tempted to ask whether Soph. may not, agreeably with 759, have written κώιλλε = καταμυκτηρίζε, cf. Hesych. s. v. κατιλλαίνειν and κατιλλαντήρ.)

757. Hæmon reminds him of the gnome, "Who saith what he lists, must hear what he lists not," see on Aj. 1085. Plaut. Pseud. 1173, *Contumeliam si dices, audies*.—λέγειν τι would be simply λέγειν but for the antithesis μηδὲν κλύειν : cf. on 315.

758. Construe : οὐ χαιρων (κλαίων) δεινν. ἐμὶ, ἴσθ' ὅτι. On τὸν δ' Ὀλ., see on CEd. T. 660. El. 1063.

759. ἐπὶ ψόγοισι, with reproaches, ψέγων, as καταστίνειν τινά ἐπὶ δάκρυσι καὶ γόοις, El. 109, ἐπὶ κωκυτῷ ἡχώ προφωνεῖν, κλείπτειν ἐφ' ἀρπαγῇ, and the like. (Ἐπὶ ψ. cannot be construed with χαιρων [as Boeckh], because οὐ χ. stands absolutely, in the sense not un-*punished* : it might be, *over and above, in addition to fault-finding* ; there is, however, no ψόγος in that sense immediately preceding the δειννάζειν. Dobree and Emperius ἐτι, which would well accord with Creon's here abruptly breaking off the altercation.)

760. τὸ μίσος, *soelus*, *vitiū*, Antigone ; spoken to the attendants. Creon's excited feelings accumulate the expressions, κατ' ὅμματα πλησία παρόντι τῷ νυμφίῳ αὐτίκα.

762. ἔμοιγε is put in front as if it were meant to be common to both subordinate members, but the second goes off into a different form : thus El. 995 seq., τοιοῦτον θράσος Αὐτῇ θ' ὀπλίζει καμ' ὀπηρεῖν καλεῖς. Cf. on 199 seq. El. 913.

Antig. of Soph.

L

763. οὔτε σῶ τ' οὐ, as Eur. Hipp. 302, οὔτε λόγαις τέγγεθ' ἤδε νῦν τ' οὐ πειθεταί. Thuc. 1, 5. 126.

764. ἐν ὀφθ. προσόψει ὀρᾶν, again a bitter accumulation as in 760 seq.

765. Hæmon, as he hurries away, gives as his reason, that Creon is storming like a madman in the presence of his friends who wish him well. For οἱ θέλοντες are *qui bene volunt tibi*, again urging what was said in 741, 749. (As a threat, "that thou mayest rage against the friends who are ready to put up with thy rage" [Schol.], τοῖς θέλ. συνείναι σοι, one can hardly take the words, especially as we should then expect ἵνα instead of ὥς, as in 310, 1087.) [MSS. μίνης : Schol. notes the v. l. μαίνη, and interprets, ὥς μαίνη παρὰ τοῖς φίλοις τοῖς θέλουσιν ὑπομείναι τὴν σὴν μανίαν.]

766. Similar expressions exciting a feeling of anxious expectation for the issue, 1225. CEd. T. 673. 1073. Trach. 813.—ἐξ ὀργῆς ταχύς, *quick in consequence of wrath*, his pace quickened by passion.

767. βαρὺς, βάρος ἔχων, *leading one to fear grievous consequences* : cf. 1251. 56.

768. δράτω (μείζον ἢ κατ' ἄνδρα, Aj. 761), φρονεῖτω, asyndeton, as in Aj. 60, = *let him do what he will*, as we often find *volet* καὶ δρᾶν, λέγειν καὶ δρᾶν and the like ; see on 42. With ἴων, cf. Aj. 304.

770. The Chorus humbly ventures to ask, as in 574, unable to imagine that he will do what he threatens, Does he mean *even* (726). to put *both* maidens to death ?

771. Doubtless in his heat, 577 seq., he had threatened both with death, whence it was necessary here to speak of both as involved in the same sentence.

772. καί. The force of καί is, "If then she must die, say, *also*, how ?" So CEd. T. 772. [τῷ γὰρ ἂν καὶ μείζονι λέξαιμ' ἂν ἢ σοι, "If I must speak, say also to whom greater," &c. "On the phrases ποῖος καί, τίς καί, and the like, see Porson on Eur. Phoen. 1373, Hermann on Vigeor. p. 837, and on Eur. Alc. 498. Cf. infra, 1314, ποῖψ δὲ κάπελύσατ', etc. CEd. T. 772. 989. 1129. Aj. 1290. Trach. 314." Wunder.]

774. By πετρ. κατῶρυξ, instead of which we have below, κεῦθος νεκῶν, ἔρμα τυμβόχωστον, κατηρεφῆς τύμβος, θανόντων κατασκαφαί, κατῶρυξ στήγη, λιθάσπρωτον νυμφεῖον "Αἰδου, we are to conceive a θησαυρός formed by excavation and masonry, which served the family of the Labdacidae as a burial-place, 891 seq., like the Thesauri of Mycenæ, Orchomenos, etc., cf. El. 379 seq., 893 seq., 1134 seq. Our θησαυρός, in speaking of which the Poet had probably in his mind's eye some actual place of the kind, was situated, like those, without the city.

775. τοσ. μόνον ὡς ἄγος, ὅσον ἄγκισμα ἱστίν, *only so much as is* = suffices for, *prevention of guilt*, pollution. Xen. An. 7, 3, 20, ἔχων παῖδα καὶ ὅσον ἐφῶδιον. 7, 8, 19, ἔχοντας πρόβατα ὅσον θύματα. Comp. 256, which is like this, and yet unlike (in regard of the double meaning of ἄγος, as in *piaculum*). To those who were condemned to be starved to death, or to be immured alive, they gave, as in the Christian middle ages, some portion of food, in order to

evade the sin: at Rome, for instance, in the case of the Vestals. Plut. Num. 10.

776. *πᾶσα* has attached itself to *πόλις*, whereas the sense properly required *πάμπαν*. Aj. 275, *λύπη πᾶς ἐλήλαται κακῇ*. 519, 728. CEd. T. 706. 823. But cf. 1097 seq.

779. ἀλλά, cf. 552.

780. Bitter irony in the iteration of 777, *τὸν Ἀιδην, ὃν μόνον σίβει θεῶν*.

Str. 1. Eros is sure to overcome whomsoever he falls upon: but whom he has once taken captive, he never lets go, but follows him to the last, so that no god, no man, can escape from him. But whoso has succumbed to him, is no longer master of his own mind.

781 seq. *Eros, invincible in fight* (Trach. 441, *Ἐρωτι δοτις ἀντανίσταται Πύκτης ὅπως εἰς χεῖρας, οὐ καλῶς φρονεῖ*, cf. 497 seq.), *Eros, thou who with all thy weightallest upon a sure booty* (thine unresisting captives), *while that thou on the tender cheeks of the maiden lurkest stealthily*. Eros is conceived as a warrior who starts up from his ambush, and infallibly overpowers his enemy, who, by the mere onset of the god (his *δεσπότης*), is reduced to slavery (*κτῆμα, ἀνδράποδον*). So Hera, in Lucian. D. D. 6, 4, taunts Zeus with being *ὄλως κτῆμα καὶ παιδιὰ τοῦ Ἐρωτος*. *Ἐμπίπτειν* is *βιαιῶς ἐπικεῖσθαι, ἐπιθορεῖν, ἐφορᾶν, ἐνσκήπτειν, προσπίπτειν*, cf. Aj. 367. Hor. Carm. 1, 19, 1, *in me tota ruit Venus*: to this answers the *ἐννυχεύειν* on the cheeks of the maiden, which serve Eros as his *δομητήριον*, i. e. in *secret ambush lurk craftily*: thus Hor. Carm. 4, 13, 8, *Cupido virentis Chia pulchris exoubat in genis*: *νυχεύει*, according to Hesych. *νυκτερεύει, κρύπτει; ἐννύχιον κρύπτεις, σκοτεινῶς καὶ δολίως*. The eyes (795) or the cheeks of lovely maidens are Love's charms and spells: the seductive softness of the beautiful virgin forms the antithesis to Eros's sudden, impetuous onset: cf. Ibyc. Fr. 2, *Ἐρος αὐτῇ με κυανείοισιν ὑπὸ βλεφάροις τακίρ' ὄμμασι δερκόμενος Κηλήμασι παντοδαποῖς ἐς ἀπειρα δίκτυα Κύπριδος βάλλει*. 3, *ἀγανοβλέφαρος Πιεθώ*. Pind. Nem. 8, 2.—A more prosaic way of expressing the same sense would be by *Ἐρως δὲ κέκτησαι οἷς ἂν ἐμπέσῃς*:—on the vocative in the opening, without further reference to it in the sequel, see on 1115: [rather, after the relative sentence carried on to the end of the Strophe, where the point should be only a comma, we have the direct continuation in the Antistrophe: *Ἐρως ἀνέκατε . . . Σὺ καί, κ.τ.λ.*]—in like manner it is said of an assured, easy conquest in Xen. Cyrop. 4, 2, 21, *ἡσσημένοι ὀφονται οἱ πολέμοι ἡμᾶς καὶ κατειλημμένοι ἔσονται*. (The anaphora in the hitherto received reading, *δὲ ἐν μαλ. παρ.*, led to an antithesis between the *κτῆματα* and the *νιᾶνις*, as one whom Eros in like manner attacks, and the sense was entirely missed in consequence. The reading in Laur A, *δὲ τ' ἐν κτήμασι*, seems to point to our *ὄτ'*, the *δὲ τ'* probably originating in a *τ'* written for correction over the second *δὲ*, (783) written by mistake for *δ'*).

786 sqq. depict the clinging hold which Eros keeps upon the person who has once become his *κτῆμα*, and from which none can escape. Eros makes his way over the deep (CEd. T. 479 seq.) as Zeus in the Cyprian Epics pursues Nemesis over sea and land, as

Paris seeks Helen in Sparta, as Alphæus hastens after Arethusa beneath the sea to Sicily: in the language of a poet, ap. Plutarch Amat. 750 B, the lover for the sake of the beloved is ready *πῦρ καὶ θάλασσαν καὶ πνοάς τὰς αἰθέρος περᾶν*, and afterwards: *ὁ Ἔρως ἐκ Κιλικίας Ἀθήναζε λαιψήρᾳ κυκλώσας πτερὰ διαπόντιος πέταται*. But those also who have fled from him into solitude he seeks up in their rustic cots—in which the allusion can hardly be to Aphrodite's visit to Anchises on Ida, as here only those are meant whom Eros has already conquered and holds in unrelenting thralldom: rather, the poet had in his thoughts such legends as that of Atalanta (see on CEd. C. 1321).

787. Here also it is the god's stubborn, unremitting hold upon those who are already his captives, that is meant: otherwise *οὐδεὶς ἀθανάτων* would not be true, since, according to Hymn. Hom. 7 seq., Pallas, Artemis, Hestia are inaccessible to love.—*φύξιμος* follows the construction of its verb, *δύναται φεύγειν σί*.

788. *ἐπ' ἀνθρ.*, so far as men inhabit: nor of men, so far as men have their habitations, *per omnes mortales*. Instead of saying *οὔτε ἐν οὐρανῷ οὐτ' ἐπὶ γῆς*, or *ἐν θεοῖς, ἐν ἀνθρώποις*, Soph. has put it in the more unusual form, *ἐπ' ἀνθρώπων*, after the analogy of *ἐπὶ γῆς*.—*ὃ ἔχων, σί*, *whoso once hath thee as his master*, as the phrase is both *ὁ πόθος ἔχει με* and *ἔχω τὸν πόθον*, El. 1176.—This concluding sentiment leads on to the application to Hæmon and Antigone.

Antistr. Eros, who makes even the right mind swerve to wrong, has also caused the strife between father and son, in which the fascinating charms of the bride have prevailed, i. e. Hæmon's love for Antigone has overpowered his piety towards his father. For—and so the same chord is struck as in the opening words *Ἔρως ἀνέκατε*—*invincibly does Aphrodite pursue her sport*.

791 seq. *παρὰσπῆς ἄδ.*, *drawest over, pervertest, to wrong*, see on CEd. C. 1200, *ἐπὶ λῶβᾳ, ὥστε λῶβην γενέσθαι*, unto disgrace and mischief for them. The paratactic *σύ—σύ* corresponds with *Ἔρως ἄ. μάχαν, Ἔρως δς—ἐννυχεύεις*.

794. *ξυναιμον*, where we expected *ξυναιμών*, see on CEd. T. 108.—*παράσσειν, excitate*, see on CEd. T. 483.

795. *νικῆς*, *has come off victorious*.—*ἐν. ἱμερος βλεφ.*, 783, the bright-beaming fascination, love-charm, of the eyes, which has excited Hæmon's love, and holds him spell-bound.—*εὐλεκτρος*, as she was to have been Hæmon's *λέχος*, Trach. 515, Aphrodite, *εὐλεχής*.

796. *The charm of love is an assessor of* (co-mated with) *the mighty laws*, inasmuch as together with the moral laws (CEd. T. 865 seq.), Love also exercises a mighty influence over the doings of men. With *πάρεδρος*, cf. Eur. Med. 843, *τῇ σοφίᾳ παρίδρους ἔρωτας, παντοίας ἀρετᾶς ξυνεργούς*.—The reading of the MSS., *τῶν μ. πάρεδρος ἐν ἀρχαῖς θεσμῶν*, is suspicious in point of metre, viz. the substitution of the proceleusmatic  for the dactyl: more-over *ἐν ἀρχαῖς* can hardly be “in the ruling council,” “in the decision on enactments of the state,” “in the administration of the laws.”

Dindorf, *εὐχὴ πάρεδρος*, rejecting *ἐν ἀρχαῖς* as a gloss on *πάρεδρος*; this destroys the sense. Emperius, very attractively, *τ. μ. τῶνδε πάρεδρος θεσμῶν*, of the high moral laws, universally recognised here on earth among men: cf. 452, *τούσδε νόμους*. [Boeckh: "Beside the moral laws, which govern like a *ruling council*, the passion of love has also its peculiar operation and influence, furthering or disturbing." Ellendt: "*Amor in administrandis legibus assessor vocatur, quod Hæmon amore in consilium vocato quid sit jus dijudicet. A judiciis sumpta locutio*: cf. Wyttēb. ad Plut. de Fort. p. 99 A." Schneidewin, as Hermann, Boeckh, Wunder, makes the *μεγάλοι θεσμοί* = the *ἀρχαῖοι νόμοι*, the innate moral instincts which are anterior to, and supreme above, man's laws; among these the instinct of love has its place: and there is in Hæmon's mind a conflict between this and the instinct of filial piety, in which the former prevails. This, in itself true idea, is, however, hardly consistent here with the tone of the Chorus's reflexions (*σὸ καὶ δικαίων ἀδίκους φρένας παρὰσπῆς . . . ἐμπαιζει Ἀφροδ.*). There seems also to be something extravagant in the representation of Hæmon's *ἴμερος*, individualized too by the addition *βλεφ. ἐθλ. νόμφας*, as "assessor of the universal laws." Moreover, *θεσμῶν* is not the proper term for those *ἀρχαῖοι νόμοι*, but peculiarly denotes "positive law," enactments of men: and lastly, what the Chorus says of itself, *νῦν δ' ἤδη ἐγὼ καὶ τὸς θεσμῶν ἔξω φέρομαι*, where *θ.* evidently refers to Creon's enactment, implies that the like was predicated of Hæmon in our passage. Suitably to the sense, one might conjecture *τ. μ. πατρός ἀναρτος θεσμῶν*, "refusing to be governed by his father's positive commands;" but it seems more likely that Soph. wrote *τῶν μεγάλων τῶνδε παράρος θεσμῶν*, "swerving," or "breaking off," or (actively) "bearing off from these enactments, mighty as they are," comp. above *παρὰσπῆς* and *ἔξω φέρομαι*. The unusual form *παράρος* (= *παρήρος*, Ion. *πάρηρος*) preserved by Theocrit. xv. 8 (largely illustrated as an *ἔπαξ λεγ.* by Valckenār, Adonias. p. 241—7), may easily have given rise to the substitution of *πάρεδρος*, on which (as Dind. suggests) *ἐν ἀρχαῖς* may be a gloss. The form *παρήρος*, Hom. Il. 23, 603, *ἐπεὶ οὔτι παρήρος οὔτ' ἀσιφρων ἦσθα πάρος*. Archiloch. fr. 15, 5, *καὶ νόον παρήρος*, comp. fr. 84, *τίς σὰς παρήριεν φρένας*; Hesych., *Παρήρος. ὁ παραινούμενος ἄφρων. καὶ ἵππος ὁ παράσιρος, ὁ ἐκ τοῦ ἄρματος τρέχων*. Schol. in Theocr. 15, 8, *ἀνάρμοστος*, as if from *ἄρω*: and *ἐκ μεταφορᾶς τῶν παρήρων (παρὰσίρων)* ἵππων, οἵτινες τῇ ζυγῇ οὐ χρῶνται.

801—5. Announcement of the approach of Antigone, in anapaests, as at the close of the Parodos and of the two Stasima.

801. With a glance at Hæmon, whom love has caused to swerve from the path of right, the Chorus says that pity obliges it likewise to transgress the *θεσμοί*, inasmuch as it is constrained to shed tears of sympathy for one whom the king has condemned, and is borne away by its feelings from its impartial repose.

804. After the general *τάδ' ὁρῶν*, followed by the parenthetical *ἰσχεῖν—δακρύων*, the same thing is repeated in *ὅθ' ὁρῶ*, with its object *τήνδ' Ἀντ.* distinctly expressed: cf. 482 seq. Antigone is a

pilgrim on her way (see on CEd. C. 1562) to the παγκ. θάλαμος, to (the chamber) *where all must make their bed*, (her) *bridal chamber of Hades*, as the poets with a pathetic irony are wont to say of young persons, especially such as are betrothed: Sappho, epigr. 138, Τιμάδος ἄδε κόνις, τὰν δὲ πρὸ γάμοιο θανοῦσαν Δέξατο Φερσεφόνας κυάνεος θάλαμος. Simonid. 107, 3, Οὐκ ἐπιδὼν νόμφειά λείχη κατέβην τὸν ἀφύκτον Γόργιππος ξανθῆς Φερσεφόνης θάλαμον.

Str. 1. Antigone's address to the Chœreutæ, while she enters upon her last journey, to become the bride of Acheron.

808. νῆατον, adverbially, CEd. C. 1550. Aj. 858.

812. ὑμέναιοι, *marriage*, see on CEd. T. 422.

813. In place of the regular οὐθ' ὑμνητὴν ἐπιν. ὕμνω, the verb finite comes in, as in 1162 seq., see on CEd. T. 452.—ἐπινύμφειος (ὕμνος), *epithalamios*, cf. 916 seq., and on the form εἰος see on 358.

816. Cf. 654. 804.

817—22. The Chorus makes matter of consolation of the very thing which Antigone has just been bewailing, namely, her going down alive to Hades.—κλαινὴ, cf. 694 seq.

820. Neither smitten by wasting sickness, *nor having received to thy lot the wages of the swords*, i. e. brought to a violent end in battle. Wounds and death are wages which swords give to those who have to do with them; cf. on 139.

821. In ἀλλὰ καταβ., the thought expressed in 818 is repeated more forcibly; so 468.—αὐτόνομος, inasmuch as Antigone knew the consequences of the act which she had voluntarily undertaken.

Antistr. 1. What the Chorus has said for her consolation, that she alone of all mortals is descending alive into Hades, awakens in her the recollection of an ancestress of her race, Niobe, who most *wofully* perished by an end like hers, and for ever gushes out with tears: most like unto her, *most wofully*, is she also sent to her last sleep.—The τάφος πετραῖος of Niobe, El. 152.

824. τὰν Φρ. ξέναν, cf. 807, inasmuch as Niobe, daughter of Tantalus, granddaughter of Zeus—hence θεῖός, see on CEd. C. 65—came from Phrygia (or Lydia, see on Aj. 1292), and was married to Amphion in Thebes.

825. Ταντάλου, as Aj. 952, Ζηνὸς ἡ δεινὴ θεός. Once the intimate companion of Leto, Niobe, for her boasting of her children, was punished by their being put to death by the arrows of the Letoidæ, whereupon she herself, transported back to her native land, was by Zeus in pity transformed into an ever-weeping rock on Mount Sipylus: a legend which took its rise from the form of the mountain-ridge, which, seen at a distance, resembled a weeping woman, a resemblance still recognised by modern travellers, as it was by Paus. 1, 21; cf. Il. 24, 602 seq. In the latter passage it is said, 614, νῦν δὲ που ἐν πέτρῃσιν, ἐν οὖρεσιν οἰοπόλοισιν. Ἐν Σιπύλῳ . . . λίθος περ ἰοῦσα θεῶν ἐκ κήδεα πέσσει. Cf. El. 150 seq. Ovid. Met. 6, 30 seq., and the beautiful description of the Smyrnanæan Quint. Posthom. 1, 293 seq., ὑπαὶ Σιπύλῳ νιφόντι, Ἦχι θεοὶ Νιόβην λᾶαν θέσαν, ἥς ἐτι δάκρυ Πουλὸ μάλα στυφελῆς καταλείβεται ὑψόθι πέτρης, Καὶ οἱ συστοναχοῦσι ῥοαὶ πολυηχέος Ἑρμου Καὶ κορυφαὶ Σιπύλου περιμήκειες, ὧν καθύπερθεν Ἐχθρὴ μηλονόμοισιν αἰετὶ περι-

ἵπτατ' ὀμίχλῃ. "Ἡ δὲ πάλι μέγα θαῦμα παρεσσυμένοισι βροτοῖσιν, ὅθενε' ἔοικε γυναικὶ πολυστόνῳ, ἥτ' ἐπὶ λυγρῇ Πίνθει μυρομένη μάλα μυρία δάκρυα χέυει· Καὶ τὸ μὲν ἀτρεκέως φύς ἔμμεναι, ὅππότε' ἄρ' αὐτὴν Τηλόθεν ἀθρήσειας· ἱπὴν δὲ οἱ ἑγγὺς ἴκηαι, φαίνεται αἰπήσασα πέτρῃ Σιπύλοιο τ' ἀποβρώξ.

826. Like clinging ivy, a tenacious growth of rock overcame the unhappy one as she herself turned to stone.

827. Copiously gushing springs (ὄμβροι) and snow never leave the unhappy woman as she pines away (El. 824) in her sorrow, because she evermore *θειῶν ἐκ κήδεα πίσσει*. The metaphor τὰκ. here chosen in congruity with the melting snow.

829. *ὡς φάτις ἀνδρῶν*, cf. CEd. C. 139.

831. *ὀφρύες* and *δαιράδες*, here the more apt as the ancients express the different parts of a mountain by the names of the parts of the human body.

834—37 = 817—22, though, as it is often the case that anapaestic systems do not accurately observe the antistrophic dimensions, two dimeters are wanting to a complete correspondency.—In Antigone's comparison of herself with Niobe, the Chorus sees an undue exalting of herself, but at the same time it kindly turns off the gentle reproof with the remark that it is indeed a glorious thing to have died in a god-like manner, i. e. to become partaker, like Niobe, of a *ράφος πατρίος*.

834. *θεὸς καὶ θεογ.*, see on 38. El. 589.

835. One expected *θνητοὶ καὶ θνητογ.*, or *βροτοὶ καὶ βροτογενεῖς*, but cf. *Æsch. Pers.* 692, *ἀνθρώπεια ἀν' ὅχοι βροτοῖς*.

836. *μέγ' δκ.*, *μέγα κλίος*.—*ἰσοθείος*, with the Homeric quantity of the first syllable (*ἰσὸθεος φώς*), like *ἀκάματος*, etc.; *ἐγκληρα*, 815, in its usual signification; here = *τὰ ἐν κλήρῳ ὄντα* (as *ἐμμορος* = *μέτοχος* and *εἰμαρμένος*), *a lot accorded to the god-like*.

838—52. *Str.* 2. As the Chorus reckons it to her as a glory to die like Niobe—whereas it was only for the like hideous manner of her death that she thought of her—she thinks herself derided: the ground of consolation suggested is too external to afford her any comfort: wherefore, abandoned by men, in the vehemence of her grief she calls at least city and country and inhabitants of Thebes to witness the shocking death by which she is cut off.

840. *οἰχομένην*, so I write with J. Fr. Martin, instead of the unmetrical *ὀλομένην*: the antithesis to *ἐπίφαντον* requires a preterite [therefore not with Erfurdt from Dresd. A *ὀλλυμένην*].

843. *πολυκτήμενες, εὐγενεῖς*, see on CEd. T. 1070.

844. *Διρκ. κρήναι*, see on Aj. 412.

845. *εὐαρμάτου* (see on 149) *ἔλσος*, so El. 5.

846. *Albeit I gain nothing thereby*, seeing that my lot is once for all decreed, yet do I take to myself you as witnesses, i. e. *ἐπιμαρτύρομαι ὑμᾶς*. The *Æolic* form *ὕμμε* is retained from Homer. (Out of the γρ. *ἐπιβοῶμαι* in the Scholia some have made *ἐπαυδῶμαι*—one gloss out of another.)

847. *οἷα (λυγροτάτα, 823)* is explained more closely by *φίλων ἀελ.*

849. *ἔρμα τυμβόχ.*, the pit in the rock raised or vaulted over like a sepulchral mound: cf. Eur. Hel. 859, "the gods, if they be just,

κακοῦς ὅφ' ἔρμα στερεὸν ἐκβάλλουσι γῆς." *ποταίνιος*, because otherwise only νεκροὶ ἐν τάφῳ τίθενται.

851. The MSS. οὐτ' ἐν βροτοῖσιν οὐτ' ἐν νεκροῖσιν, contrary to the metre of the antistrophe (— — — — —), and with a pointless antithesis between βροτοὶ and νεκροὶ: Emperius, οὐτ' ἐν τοῖσιν ἐρ' οὐτε τοῖσιν. Cf. Phil. 1018. Eur. Suppl. 968, οὐτ' ἐν τοῖς φθιμένοις οὐτ' ἐν ζώσιν ἀριθμουμένη, χωρὶς δὲ τίνα τῶνδ' ἔχουσα μοῖραν.

853. The Chorus, taking it amiss that Antigone says nothing of the source of her calamity, in the strongest expressions admonishes her that in her defiance of Creon's orders she has grievously offended against Diké, i.e. the goddess who watches over the maintenance, through obedience to rulers, of law and order in the state: though here again, to mitigate the sharpness of the reproof, it adds that Antigone is not entirely responsible, since she (ὦμόν γέννημα ἐξ ὦμοῦ πατρός, 471) is fighting out, and bearing the consequences of, a fight which descends to her from her father.

853. *Advanced to the utmost pitch of audacity thou hast violently assailed the throne of Diké*: an expression purposely chosen by the Chorus, because Ant. (451) had solemnly placed herself on the side of Diké. Of the impious, Æsch. Agam. 383, says, λακτίζει μέγαν Δίκας βωμόν. Eum. 539, βωμόν αἰδεσθαι Δίκας, μηδὲ νιν κέρδος ἰδὼν ἀθέῳ ποδὶ λὰξ ἀτίσας. The avaricious οὐ φυλάσσονται σεμνὰ θέμεθλα Δίκης, Solon, Eleg. 3, 14.—For the Vulg. προσέπεισες—πολύ, which is hardly Greek, by the help of Laur. A, which has πολύν, I have restored ποδοῖν, i.e. *with both feet*, most violently: so ἀμφοῖν ποδοῖν φέγγειν, δαίμων ἄγαν βαρὺς ποδοῖν ἐνέηλετο Περσικῇ γίγει, Æsch. et sim. Cf. Aj. 245.

856. So it is made good in the person of Antigone, that οὐδὲν ἄτας ἑλλείπει γενεᾷς ἐπὶ πλῆθος ἔρπον. Hence her φρενῶν ἱρινύς, which has hurried her away to the act of which she is now suffering the inevitable consequences.

Antistr. 2. The last remark recalls to Antigone's mind the painful thought of the disasters of her father and mother, and of the brother for whose sake she is now to perish so miserably.

857 seq. *There hast thou touched upon the thought to me most painful, my father's much-bruited pitiable lot, and the piteousness of the whole collective fate of us, the renowned Labdaïdæ.* As ψάθειν takes both gen. and acc. (cf. 961), Sophocles has combined both cases, so that the acc. is attached freely to ἔψαυσας μερ., as this relates to the οἰκτον πατρός, = ἐπ' ἀλγει ἑμῇ ἐπίγειρας οἰκτον. This οἰκτος (not οἴτρον, as the former is easily taken with πρόπ. πότμος in the sense of grief, piteousness) is τριπόλιστος, πολλάκις ἀναπεπολημένος, because the sad tale of Œdipus is one which πᾶς τις Ἑλλήνων θροεῖ. Œd. C. 590. Cf. on Phil. 1238. But as ἀμέτερος π. is equivalent to ὁ πεσὼν ἡμῖν πότμος, hence the sentence is finished with the more expressive dative κλεινοῖς Λαβδ. instead of the genitive.

862. Construe: κοιμήματα ματρὸς ἐμῇ πατρί, αὐτοῦ, *embrace of the mother with my father of herself begotten, her own son and*

husband. CEd. T. 1248. 1405. As *κοιμ. αὐτοῦ*, forming in a manner one idea, in itself emphatically marks the horror of the thing, therefore I have written with Laur. A *δυσμύρῳ* instead of *δυσμόρου*. Cf. CEd. C. 945 seq.

866. *οἶον, κοιμημάτων*.

868. *ἀραῖος, ἐπικατάρατος διὰ τὰ ἐκείνων ἀμαρτήματα*.

869. As Antigone calls to mind after father and mother the other members of her family (859 seq.), she is led to mention the marriage of Polynices, but for which the expedition against Thebes would never have taken place, thus reverting, as people are wont to do in the like circumstances, to the fountain-head of all the mischief. So in tragedy Paris is often cursed as *ἀρχικάκος* (see on Aj. 1192); so, again, the felling of the timber of which the Argo was built, etc.

871. Cf. Aj. 1027.

872. From the mention of Polynices, the Chorus takes occasion to remark, that although the pious duty she has done by him is certainly worthy of praise, yet the command of him that has a right to command is not to be transgressed: and as Ant. has acted of her own free-will, she has to ascribe to herself the punishment decreed by the authority against which she has offended.

875. *αὐτόγν. ὀργά*, *self-resolved aiming* at that which the law has forbidden; cf. 821. In *Æsch.* Sept. 1032, Ant. is called *αὐτόβουλος*.

Epodos: return to the lamentations with which (806 seq.) Antigone began.

876. *ἄκλ., ἄφ., ἀνυμνίαιος*, as CEd. C. 1221 seq.

881. Especially painful it is for Ant. that she has no friend—for she sees herself misunderstood by the Chorus—to raise the death-wail for her: see on CEd. C. 1708.—*ἀθάκνυτον*, as the consequence of the *οὐδεὶς φίλ. στεν.* anticipated; cf. 791. Trach. 107. Aj. 69.

183. Creon angrily commands Antigone's conductors to bear her off to her punishment without delay.

884. Construe: *ὥς οὐδ' ἂν εἰς παύσαιτο (λέγων διουδὰς καὶ γόους), εἰ χρεὶν λέγειν, εἰ liceret*, see on CEd. C. 1711.

885. *καί* is put as if *ἄγε* had preceded.—*κατηρεφής*, vaulted in circular form, like bee-hives, Hes. Theog. 593. Cf. Phil. 272. El. 373.

886. *περιπτ.* reminds us of Antigone's expression in 826 seq.—*εἶρηκα*, 774.

887 seq. *χρῆ, χρῆζει, θέλει*, see on Aj. 1373.

889. The verse spoken in a low voice, as if to himself, disguising the first rising feeling of remorse, and remote foreboding of the *περιπίτεια*, cf. 775.

891. In this farewell speech Antigone reiterates, more at large, most of the thoughts which she had lyrically expressed in the kommos: so Aj. 201—330. El. 86—309.

891. *κατασκαφής, κατεσκαμμένη*, as 1100.

892. *οἱ (πορευομένη) πορ. πρὸς τοὺς ἐμ.*, because the vault was the family burial-place.

895. *λοισθήα*, cf. 940 seq.—*κάκιστα δὴ μακρῷ*, because *ἀγνή*, buried alive, and in the freshness of her youth. Otherwise Ismene, 59.

896. *ἔθηκεν*, Phil. 199.

899. *καρ. κάρα*, Eteocles. Cf. 513 sqq.

900 seq. Sophocles here, agreeably with his object, follows a different form of the mythus from that which he afterwards adopted in Œd. T. and C. There, the sisters are yet infants at the time of their mother's death; here, Antigone performs the last offices for Jocasta. In Œd. C. indeed (1598 seq.) the father is attired and washed by both daughters in preparation for his descent to the infernal world: but of this the poet had no thought here, as in this play (see 50 seq.) it is represented that Œd. died immediately after he had put out his eyes. Antigone assisted in the obsequies of Eteocles; see on 25.

904. *Such is the reward I reap, although in the eyes of all right thinking persons* (Aj. 1282. Œd. T. 616) *I have well honoured thee.* The reading of the MSS. *σ' ἐγὼ τίμησα* leaves the main point wanting: as to the fact of the *τιμῆσαι* there was no question; the point was, whether she did *well and rightly* in honouring him. Therefore I have adopted Arndt's emendation: cf. with the double *εὖ*, 1031. 723. Phil. 672. Æsch. Ag. 486. Eum. 830. Suppl. 216.

905—13. A. Jacobs has rightly perceived that these verses are a spurious addition. For Antigone, who elsewhere assigns as her motive the holy laws of the gods, which imposed the same duties upon all relations without exception—she, who in the close of her speech expresses in strong words her unalterable conviction that she has done her duty—would be untrue to herself and to the purity of her motives, if she allowed herself to mix up such a sophistical piece of reasoning with her single-hearted purpose. Moreover, how could she say, that, if her parents yet lived, she might have yet another brother, when she has bewailed (862 seq.) the *λείπων δρῶν*, from which she, herself *ἀπαίτος*, had her being? And, had father and mother been living, would she, upon this remote possibility of coming to have another brother to replace the one she had lost, have abandoned Polynices to the dogs and the birds of prey? Then besides other marks of spuriousness, there are harshnesses in the language and awkwardnesses of expression: while the source of the interpolation is obvious. In Herod. 3, 119, the wife of Intaphernes, whom Darius has permitted to choose one member of her family, by him condemned to death, whose life he will spare, asks not for husband or children, but for her brother, and gives this as the motive of her request: *ἄνθρωπός μιν μοι ἂν ἄλλος γένοιτο, εἰ δαίμων ἐθέλοι, καὶ τέκνα ἄλλα, εἰ ταῦτα ἀποβάλοιμι πατρός δὲ καὶ μητρός οὐκ ἔτι μεν ζώντων ἀδελφεὸς ἂν ἄλλος οὐδενὶ τρόπῳ γένοιτο. ταύτῃ τῇ γνώμῃ χρεωμένη ἔλεξα ταῦτα.* Our passage keeps pretty close to the very words of Herodotus; and was probably inserted, at a later performance, by some actor, or even by Sophocles's son Iophon, to please the Athenians, who were partial to such-like [Euripidean] sophisms. Aristotle indeed read them in his copy without offence, as we see in Rhet. 3, 16, where he cites the passage for exemplification of his rule, that in advancing paradoxes one must go into the reasons.

906. *γὰρ* does not suit what precedes, as it does not assign the

ground of the (ὡ) τιμῆσαι.—We are left to supply from the context: *and a child of mine were dead, and I forbidden to give it burial*—i. e. just the principal point.

906. κατὰ ἐθήκετο, strangely, as ἐτ. can only = *tabesceret*, *were wasting away*, not = ἐπύθετο, like the body of Polynices. It ought to be: *had I a husband slain, and I not allowed to bury him*.

907. βίᾳ πολιτῶν, borrowed from Ismene's speech, 79, unsuitably to Antigone, who cannot regard Creon's order as an expression of the general will of the city, cf. 914.—Instead of the Homeric aor. ἠρόμην others have the imperfect ἤρόμην.

908. The self-interrogation here, incongruously enough, gives a touch of playfulness to the passage: not as in 921. Œd. C. 1308.—νόμῳ, Herodot. γνώμῃ, cf. 914.

909. καθανόντος, viz. τοῦ προτέρου, the participle here being put absolutely (Œd. T. 629), unsuitably, as there is an antithesis in the case. Here again there is a want of clearness, as we are left to suppose that the husband was dead before the death of the child, 910, ἀπ' ἀλλοῦ φωτός: not so in Herodot., where the point of the story is, that both husband and children were to be executed, the brother being spared.

910. τοῦδε, τοῦ παιδός, ὃν εἶχον.—ἤμωλανεον, unclear: what we want is, *if I were forbidden to bury my child*.

912. Instead of the simple ὅστις, Sophocles would have written οὐκ ἔσθ' ὅπως ἄδ. ἂν βλ. ποτί.

913. σε is unintelligible by reason of the wide separation from 904.

914. As the text stood prior to the interpolation, 905—913, it would be Κρέοντι μέντοι or Μόνω Κρέοντι, so that Creon as μῶρος (469) would stand in sharp contrast to the εὖ φρονεῦντες, 904.

916. ἄγει με, by his executioners; διὰ χ., see on Œd. C. 470.

917 seq. Cf. 814 seq. (οὔτε πω!)

919. ἔρ. πρὸς φίλων, 876 seq.

920. Cf. 810 seq.

921. Antigone puts this question especially with reference to the reproach 854 seq.

922. χρή, *shall, may, can*, I under these circumstances; cf. 884.—ὡς θ. βλ., Aj. 398.

923. τίνα ξυμμάχων, *whom at all of allies*, i. e. whom that I can reckon among ξύμμαχοι, stronger than τίνα ξύμμαχον, cf. on 257. 882. Phil. 692.

924. *I have gotten me the reproach of impiety by my piety*, so that I am abandoned in my need by the gods, whose laws I have upheld. The article τὴν δυσσ. (cf. 942, τὴν εὐσεβίαν) = that which is imputed to me, *the reproach of δυσσέβεια*, El. 968, εὐσεβίαν φέρεσθαι, so δειλίαν, μωρίαν φέρεσθαι, ἀρίσθαι, κτήσασθαι, &c.

925. For a moment the harsh contradiction between punishment and innocence has made her faith to waver, but straightway the conviction breaks forth all the stronger, that the gods are on her side, and will heavily avenge her sufferings—an intimation of the impending catastrophe. Yet—quickly breaking off—if this really is

accounted good, as Creon deems it, *with*, i. e. at the bar of, the gods (ἐν θ., 459), that my pious act should be punished as ungodly, *then must I pardon what I have suffered, as having indeed done wrong.* In Hades Antigone, if the gods justify Creon's sentence, will forego her resentment: *ἐυγγνώναι*, as *ἐύγγνωιαν*, *ἐυγγνώμην ἔχειν*, to *pardon, exercise forbearance*, and for this as the sense here [not as Ellendt, '*fateri*': 'Wunder, 'fatear merito me, ut quæ in ea re peccaverim, malis affectam esse'] the antithesis speaks, "If I am held guilty, then will I overlook, cease to resent, what I have suffered: but if my adversaries are guilty, may the gods not pardon them." How confidently Antigone assumes the latter to be the case we see even in the words *εἰ ἐστίν*—*ἐυγγνοῖμεν ἄν*, especially as the plural lets it be seen that the thought of *ἐύμμαχοι* is in her mind [as in El. 391, *πεισοῦμεθ', εἰ χρὴ, παρὶ τιμωρούμενοι*: for other instances of the pl. masc. for fem. sing., see Kühner, 430 c.]

927 seq. A two-fold antithesis: "Either *I have sinned*, or *Creon*: in that case may he *suffer* as heavily as he has *done* by me." Antigone regards hers as the severest of all possible punishments; and when she wishes the heaviest of woes to light upon her adversaries, she very bitterly expresses this by saying, *Not more than I suffer*, because more is inconceivable. Otherwise the usual wish is, *May they suffer the like*: Phil. 794 seq., 1114 seq. Aj. 839 seq. Cf. on 643.

928. καί, El. 1146.—The emphatic *ἐκδίκως* bespeaks the strongest conviction that the gods will decide in her favour.

929. This remark applies to the strong passion with which Antigone's concluding words were spoken. Construe: *ἀνέμων ψυχῆς* (*storms of the soul*) *ῥίπαι*, cf. 137.

930. γα, for Creon might possibly be now of another mind. That this is not the case is shown by his reply, upon which the Chorus at last gives up all hope.

931. *τούτων κλάυματα* (*ταῦτα κλαύσονται*), for these wailings and speeches of Antigone, who ought to have been led away to punishment long ago.—Creon restlessly paces backward and forward.

935 seq. Here, too, the Chorus has the last word, not Creon [to whom, before Boeckh, these verses were wrongly assigned: though it appears from Schol. that some gave them to the Chorus]. Creon has already spoken his last 931 seq.—*τάδε ταύτη*, 39.

937. Cf. 842 seq.—"O thou of the land of Thebes (to me) paternal city."

938. *θεοὶ προγενεῖς, αἰτί*, the most ancient guardian-gods of the race, Ares (*καλαίχθων*, Æsch. Sept. 105) and Aphrodite (*γένους προμάτωρ*, Sept. 127), the parents of Harmonia, the wife of Cadmus. Aj. 380, *Ζεῦ, προγόνων προπάτωρ*.

940. The Vulg. *Θήβης οἱ κοιρανίδαι, τὴν βασιλίδα μούνην λοιπὴν*. But though (988) the Choreutæ are called *ἀνακτις*, they certainly would not be addressed by Ant. as *κοιρανίδαι* in this place, where she is proudly regarding herself as the last of her line, while in her anguish she accounts Ismene unworthy to be considered as a genuine daughter of the race: cf. 895. 549.—To help the metre, some read *βασιληίδα* [Brunck, after Toup., *τὴν βασιλίδα τὴν*]: Laur. A, in the margin, *βασιλειαν*: but neither can Ant. call her-

self queen, nor can βασιλῆς = *princeps*. No doubt βασιλειδᾶν (= τῶν βασιλείων παίδων) is a gloss upon the genuine τῆν κοιρανιδᾶν, which I have restored after Emperius.

943. τὴν εὐσ., cf. 924, the *piety which was my duty*.

944—987. In three examples, fetched from heroic fable, of similar modes of death, the chorus shows that nothing can resist the omnipotence of Destiny (cf. 951. 986), thereby seeking to console Antigone, now in the act of being led off to her punishment, and exhorting her to willing resignation; whence, 949, and again 987, the chorus addresses her. Hence 944, ἔτλα καὶ ἰ Δανάα: 986, καὶ ἐπὶ Κλειπάτρῃ ἔσχον Μοῖραι. The ode, bordering on the manner of Pindar, and in its grave and solemn rhythms announcing itself as a Threnos, forms in respect of its contents a lyrical Trilogy, like the very similar one in Æsch. Cho. 585 seq. on the daring deeds of women. *Three* is the usual number in such cases, where something is to be made good by examples of former times: thus in Il. 5. 380 seq., where Aphrodite is wounded by Diomed, Dione consoles her with the instances of Ares, Hera, Aides, what they severally had to endure: cf. Od. 5, 116 seq.

944. From ἔτλα a τέτλαθι follows of course: thus Il. u. s. τί, τλαθι, τέκνον ἐμὸν καὶ ἀνάσχεο κηδομένη περ' Πολλοὶ γὰρ δὴ τλήμεν 'Ολύμπια δώματ' ἔχοντες . . . Τλή μὲν Ἄρης — τλή δ' Ἥρη — τλή δ' Αἰδώς.

945. δέμας Δανάας, Danaë's lofty form, Trach. 904. The αὐλαὶ are χαλκόδετοι, because the masonry was lined with brazen plates, secured by nails, such as have been found in the Thesaurus of Mycenæ.

946. τυμβήρης θάλλ., *grave-like*, more exact description of the αὐλαί, to mark more pointedly the resemblance to the grave designed for Ant., cf. 948 seq. 885. 891. But Danaë, who had been incarcerated by her father Acrisius, that she might not bear a son, destined, as an oracle had declared, to be fatal to him, when she had given birth to Perseus, conceived by the golden rain of Zeus (Il. 14, 319), was released from her confinement and exposed with her child in a chest on the sea. Pausanias, 2, 23, 7, saw in Argos the καράγιον οἰκοδόμημα, over which had been erected the χαλκοῦς θάλαμος (*ferrata domus, oratus murus* Propert., *turris athena* Horat.).

950. ταμιεύσκε, *dispensabat*, implies the confidence of Zeus, who put her in trust with his γοναί, as one entrusts to a faithful ταμία the κτήματα of his house.

951. Construe: ἂ μ. δύνασις διὰ τίς ἐστιν, cf. 987.

952. The parallelism of two sets of terms is marked by οὐτε — οὐτε, and οὐ — οὐ, *neither wealth nor bodily strength* (Soph. Fr. 234, πρὸς τὴν Ἀνάγκην οὐδ' Ἄρης ἀνθίσταται), a favourite combination with the poets, cf. 1168, note on Od. T. 380. Bacchylid. 28, θνατοῖσιν οὐκ ἀθαιρέτοι οὐτ' ὄλβος οὐτ' ἀκαμπτος Ἄρης. (The MSS. senselessly δμβρος [for which Erfurdt ὄλβος, adopted by Hermann. Wunder explains the Vulg. "Quid tempestates rapidius, Marte seu bello violentius, etc. † tamen horum nihil non fatale est et necessitate superatum divina"].) — πύργος and ναῦς, as CEd. T. 56, οὐτε

Antig. of Soph.

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πύργος οὔτε ναῦς, whether one shut oneself up by land in a place of strength, or flee by sea in a ship, cf. Hor. Carm. 2, 16, 21 seq.—ἀλκίτυποι, special epithet, as the passing over the sea is the thing in question.—καλαιναί, natural epithet. So Aj. 710, θοαὶ ἀκύαλοι νῆες.

Antistr. 1. Also the Thracian king Lycurgus, for a punishment of his impiety against Dionysus, was laid fast in rocky bonds. The legend of the fate of Lycurgus, which is often connected with that of Pentheus—cf. Horat. Carm. 2, 19, 14 seq. Ovid. Met. 4, 22. Paus. 1, 20—is found even in Il. 6, 130 seq., where punishment speedily overtook “the son of Dryas when he contended with the gods:” δὲ ποτε μαινομένοιο Διωνύσοιο τιθήνας Σεῦε κατ’ ἡγάθειον Νυσήϊον· αἱ δ’ ἅμα πᾶσαι Θύσθλα χαμαὶ κατέχευαν, ὅπ’ ἀνδροφόνοιο Λυκούργου θεινόμεναι βουπλήγῃ· Διώνυσος δὲ φοβηθείς Δύσεθ’ ἀλδὸς κατὰ κῦμα, Θέτις δ’ ὑπεδέξατο κόλπῳ Δειδιότα· κρατερὸς γὰρ ἔχε τρόμος ἀνδρὸς ὁμοκλή. Punished for this by Zeus with blindness, “he lived not long.” As the manner of his punishment is related in very different ways, it seems that Soph. followed the version given by Æschylus in his *Λυκούργεια*. Cf. Apollod. 3, 5, 1. In Longus, Pastoral. 4, 3, an image of Λυκ. δεδεμένος is mentioned; probably the chaining in the grotto of the rock.

955. Instead of the Homeric *τλῆ μὲν . . . τλῆ δέ*, Soph. varies the expression; but to remind us of Danaë, he repeats *ζεύχθη*, answering to 946, *κατεζεύχθη*, as indeed we have to observe throughout the chorus the significant iteration of the same words: cf. the second Stasimon.—*ἄξύχολος*. In Homer he is called *ἀνδροφόνος*, by other poets *μαιφόνος*, *ἄγριος*, *sacrilegus*; in Virg. *Æn.* 3, 14, *acer*.

956. *κερτ. ὀργαίς*, because of his rage for reviling; because his mind was set upon railing; thus in Æschylus he calls Dionysus *γύννις*. Arist. Theom. 134 seq.

957. According to Apollod. 3, 5, 1, he was borne by the attendants of Dionysus to the rocky cleft of Pangæus and there chained. With *πετρ. δεσμ.* cf. 826 seq.—*κατάφαρκτος*, Laur. A, for *κατάφρακτος*, as the ancient Attics are said to have used the metathesis *ἴφαρξαντο*, *ναύφαρκτον βλέπειν*, *πεφαργμένους*, κ.τ.λ. Herodian, Et. M. 667, 22.

959. *In such wise does he drop by drop slower off his frenzy's dreadful rage at its height and bloom* (in its utmost exuberance), like an unbroken horse, which οὐ ζεύγνυται, πρὶν αἰματηρὸν ἐξαφρίζεσθαι μένος, Æsch. Ag. 1067. Similarly, Archilochus, fr. 32, *εὐψαντες ὕβριν ἀθρόην ἀπέβλυσαν*. Of a statue of Lyeurgus it is said in Anth. Plan. 127, 5, *ἂ ἀγέρωχος Δύσσα καὶ ἐν χαλκῷ κείνο τὸ πικρὸν ἔχει*. With *ἀνθηρόν*, *ἀκμαῖον*, cf. *ἀνθεῖν*, Trach. 1000 [and 1089], *θάλλειν* is frequent in this sense. (Instead of the copula, here not to be tolerated, *ἀνθηρόν τε μ.*, I have written *τό*, so that *ἀνθ. τὸ μ.* forms one idea [*exuberance-of-rage*], to which *δευρόν* comes in as attributive.) [In a gloss of Cod. Dresd. A, *ἀποστάζει* is taken intransitively, *ἀποβάλλει πρὸς τοὺς αὐτὴν ἔχοντας*. Schol.: *οὕτω καὶ τοῦ Λυκούργου ἀπὸ τῆς μανίας ὀργὴ ἀποβαίνει*. Wunder making it a general reflexion, “Istiusmodi poena compassiois magna et vegeta vis insanisæ.” Ellendt: “Gravem insaniam vim exserit: a. vis inde redundat.”]—From the present tense it follows that the

legend supposes Lycurgus to be still fettered in that cleft of the rock, in like manner as Typhœus still rages, Niobe weeps, Battus stands transformed into rock, etc.

960. "That man got to know how that in his frenzy he had been touching the god in his railing utterances :—" with a peculiar sarcasm heightened by the asyndeton. As in οὕτω — ἀποστρέζει we have the punishment, so here follows the lesson thence to be derived. Nor is the iteration in μανίας and κερτομίοις without its significance, in reference namely to Creon.

962. ἑσθιοὶ γυναῖκες, the Thyiades, see on CEd. C. 680, who, as they brandish their torches, cry εὐοῖ, εὐοῖ, hence εἶον πῦρ, cf. 1135. CEd. T. 209 seq.

965. The Muses were originally attendants on Apollo Μουσαγίτης : but at a later time, when the Dionysian cultus had got footing, and was received even in places sacred to the cultus of Apollo, as at Delphi, we find them also appearing in the train, and even as τροφοί of Dionysus, who, e. g. in Attica, was worshipped as Μελπόμενος. Paus. 1, 2, 4: 31, 3. Accordingly, the Muses adopt the αὐλοί in place of the old cithara-music.

966 seq. *Str. and Anistr.* 2. The third example takes up two strophes, the poet dwelling with peculiar interest on the ancient Athenian heroine, his compatriot, who, together with her two sons, endured a heavy calamity. The Thracian Boreas had carried off Erechtheus' daughter, who bore to him Kalais, and Zetes, and Cleopatra. The latter had by king Phineus of Salmydessus two sons, Plexippus and Pandion. Subsequently he cast off Cleopatra (Ovid, Remed. Am. 454, *cessit ab Idæa conjuge victa prior*), and took to wife Dardanus's daughter Idæa or Eidothea, who out of jealousy against their ill-used mother put out the eyes of her two sons (or, according to Soph. Phineus Schol. Ap. Rh. 2, 178, induced Phineus to do so), and then immured them in a tomb (ἐν τάφῳ καθεῖρξεν). Previously to this, however, their mother was likewise incarcerated, so that the grief of the sons was twofold, for her as well as for themselves. The imprisonment of the mother Soph. leaves us to gather from the context, and only hints at it v. 977. Cf. Apollod. 3, 15, 3. Diod. Sic. 4, 43 seq.

966 seq. The story begins with a detail of the localities, quite in the epic manner : thus Il. 2, 811, ἴσσι δὲ τις προπάροιθε πόλιος αἰεὶ κολώνη : in Roman poets, *Est locus ubi . . .*, or the like ; cf. Trach. 237, 752.—The MSS. παρὰ δὲ κυανίων πελαγίων διδύμας ἄλός, followed by πετρῶν, which, as it disturbs the metre, Brunck and subsequent editors have expunged, especially as one of the Scholiasts seems not to have had it in his copy. But in the first place πελάγη ἄλός is a construction here scarcely to be justified by Homer's ἄλός ἐν πελάγεσσιν : and in the next place, we nowhere else find mention of a Κυάνειον πέλαιος, but always of the rocks well known in Argonautic story (Odys. 12, 59), the Κυάνειαι πέτραι (Eur. Med. 1230, cf. ibid. 2, Κυάνειαι Συμπληγάδες), which are also called συνδρομάδες, σύνδρομοι, συνορμάδες πέτραι (Eur. Iph. Taur. 124, πόντου δισσαὶ συγχωροῦσαι πέτραι Εὐξείνου), or Πλαγκταί. Now Eustath. on Il. 581, 19, cites from our passage

διδύμων πελαγίων, while one Scholiast seems to have read διδύμας πέτρας or διδύμων πετρῶν. Hence it may be gathered that to πελαγίων some reader, well versed in Homer, added ἄλός, just as in 586 (ποντίας ἄλός οἶδμα). I have written the passage accordingly: *not far from the Cyprian Rocks of the double sea*. The rocky islands at the mouth of the Thracian Bosphorus, the Straits of Constantinople, at which islands began the "inhospitable" coast of "Salmydessus," and extended to about 700 stadia, were regarded as the boundary between the Pontus Euxeinus and the Bosphorus; hence διδύμα πελάγη. After describing the Cyprian Rocks, Dionys., *Perieg.* 156, goes on to say: ἐκ τοῦδ' ἂν καὶ πόντον ἰδοὺς διθάλασσον ἔόντα.—The genitive with παρά, because the notion is: *setting out from the Cyprian*, immediately from them onwards; cf. 1110. *Il.* 15, 5, ἔγρετο παρά χρυσοθρόνου Ἥρης. *Arist. Av.* 68, παρά Καῦστρίων πεδίων ἐτρύχδε μισθα.

967. ἀκταὶ βοσπ., viz. εἰσίν.—ἄξενος inserted by Böckh [and necessary to the metre]; cf. *Æschyl. Prom.* 725, Σαλμυδησσία γνάθος, Ἐχθρόξενος ναῦταισι, μητροῖα νεῶν, cf. *Ced. T.* 195. By this, as also by the circumstantial description of the place, expectation is put upon the stretch, and we are prepared for something tragical to follow.

970 seq. Construe: ἵνα Ἄρης εἶδεν ἔλκος ἀλαδὸν ἀρακτὸν Φινειδαῖς κύκλοις ὀμμάτων, *a wound inflicted upon the sons of Phineus upon the eyes*, by the σχῆμα καθ' ὅλον καὶ μέρος, as in Ἀχαιοῖσιν μέγα σθένος ἔμβαλ' ἐκάστω καρδίῃ. Ares, at home on that pirate-infested coast (*Xen. Anab.* 7, 5, 12), hence ἀγχίπολις, *the neighbour-god of Salmydessus*, see on *Ced. T.* 196 seq., was obliged to see how Idæa treacherously inflicted a disgraceful wound—Ares, the god to whom πολεμήσια ἔργα μέμνην, but to whom the deed of the cunning assassin is an abomination: hence 975, ἄτερθ' ἐγχείων, whereas the god of war is ἐγχέσπαλος.

972 seq. Here in the MSS. there is an extensive confusion, which seems to have originated in the assonance ἀρ—purposely chosen by the poet (cf. on 51) to add force to the description of the horrid deed—and then increased by the intrusion of marginal glosses; so that the passage reads εἶδεν ἀρατὸν ἔ. τυφλωθὲν ἔξ α. δάμαρτος. But ἔλκος τυφλοῦν τινι ἀλαδὸν ὀφθαλμοῖς is overlaid: hence Wunder for τυφλωθὲν has ἀραχθὲν, which is the reading of the MSS. in 975 (ἀραχθὲν ἐγχείων), and which seems to be explained in the Schol. by τυφλωθὲν. On the other hand, Hermann sees in ἀραχθὲν the gloss to ἀρατὸν, which he regards as a mistake of the scribe for ἀρακτὸν. To me the word ἀρατός = ἱπικαράτατος, καταράσιμος is unknown, therefore I have written ἀρατὸν: but ἀρατὸν seems to have originated in the word of the following verse, which the poet wrote ἀρακτὸν, to which word ἀραχθὲν was the gloss, while others taking ἀρακτὸν ἀλαδὸν together as forming one notion, a *blind-struck* = blindness-causing wound, explained it by τυφλωθὲν. On ἀράσσειν cf. 52. *Ced. T.* 1276, like ἔλκος οὐτάσαι, to which ἀλαδὸν is thrown in as a loose predicate ("sightless" predicated of the wound instead of the eyes). When the passage is thus restored, there results a beautiful gradation—the poet, as if

shuddering at the thought of the horrid deed, shrinks from naming it at once, and prepares us for it by the expressions ἀραῖον ἔλκος, ἀρακτὸν ἐξ ἀγρ. δαμ., until at last the deed itself stands out in all its glaring atrocity, ἀλαδὸν—ἀκμαῖσιν. The sound also is made to give force to the eagerness of the repugnance with which Ares beheld the deed, in the assonance Ἄρης—ἀραῖον ἔλκος, which may be regarded as insinuating a kind of oxymoron, Ἄρης εἶδεν ἔλκος ἀραῖον, οὐκ Ἀρήιον.

974. ἀλάστοροι (again with a significant assonance to ἀλαδόν) = ἀλαστόρως τυφλωθέντες, so that the sockets of the bored-out eyes like wrathful spirits cry for vengeance. The form instead of the usual ἀλάστωρ had been used by Æschylus frequently, and even by Pherecydes (Ζεὺς Ἀλάστωρ) in Crameri Ann. Ox. 1, 62.

976. In Apollod. 2, 8, 1, Alemene in like manner digs out the eyes from the head of Eurystheus with κερκίδες.

977. "Pining away (in their rock-hewn grave) the miserable youths bewailed (in addition) the miserable plight of their mother, who had born them in an unblest union, and who was also immured in a dungeon"—this is not expressed indeed, but in that finely managed touch, μέλειοι μελίαν πάθαν κλαῖον ματρός, the poet suggests the thought of the rejected wife pining away in the like imprisonment. On μέλειοι μελίαν, cf. 50. 1310. CEd. T. 479. Æsch. Sept. 877, μέλειοι μελίους θανάτους εὗροντο.

978. The comma unquestionably should come after, not before ματρός; ἔχοντες γονάν (γεγονότες, CEd. C. 969) ἀνύμφ., ὅτι ἐπὶ κακῇ νυμφευθείσα δυστυχεῖς αὐτοὺς ἔτεκεν, Schol. Cleopatra was ἀνυμφος, κακόννυμος δάμαρ.

981. ἀρχαιόγονοι Ἑρ., because αὐτόχθονες, Aj. 202. The genitive depends on ἀντασε, ἔθιγε, to which σπέρμα is accusative of the nearer determination.

984. Boreas like the Homeric Æolus bears rule over the wind-gods of the Thracian mountains, among whom the Boread Cleopatra had grown up.

985. ἄμικτος, swift as the horse (see on CEd. T. 466), as Boreas and the Boreads are to the poets ideals of swiftness. Tyrt. 9, 4, εἰ νικῆῃ θείων Θρηίκιον Βορέην. Theogn. 715, ὠκύτερος παίδων Βορίω. CEnomaus conquers equis Aquilone velocioribus, etc.

985. ὄρθ. ὑπὲρ πάγου, over the steep-footed height. The towering rocky heights stand erect on firm feet: ὑπὲρ (see on CEd. C. 673) does not contradict the τραφήναι ἐν ἄντροις as the thing here represented is the joyous careering of the Boread on the top of the steep heights. These are on the Pangæus, to which, viz. to the Σαρπηδονία πέτρα, Boreas was said to have borne off Orithyia.

986. θεῶν παῖς, consequently γενεᾷ τίμιος, like Danaë, 949,—because Antigone just before had called herself Θήβης τὴν κοῖρανιδὼν μούνην λοιπὴν. Cleopatra's grandsire, the γηγενὴς Ἐρεχθεύς, who was worshipped in the Erechtheion on the Acropolis of Athens, was deified as Ποσειδῶν Ἐρεχθεύς, Cicero, N. D. 3, 19, 15. Paus. 1, 26, 6.—But for all her lofty lineage, for all that she had her bringing up on remote, inaccessible heights, yet her too the Μοῖραι reached, 952 seq.

987. The M. μακραίωνες the παλαιγενεῖς of Æsch. Eum. 165. Cf. 951.—ἐπέσχον, *irruerunt*, with the accessory notion of καθελεῖν, cf. El. 720.—ὦ παῖ, cf. 949.

988. ἄνακτες, CEd. T. 911. CEd. C. 831.

992. τῷ μάντει, cf. 1053.

994. δι' ὁρθῆς (ὁδοῦ), *the ship of the state keeping the straight course*. The image as in 163 seq. Æsch. Sept. 652, ναυκληρεῖν πόλιν.

995. Construe: ἔχω μαρτ., πεπονθὼς ὀνήσιμα, *I can bear witness, having experienced what is profitable*, Creon having at Tiresias's bidding sacrificed Megareus, and thereby propitiated Ares and saved the city; cf. 1303. Hence 996, αὖ νῦν.

996. ἐπὶ ξυροῦ τύχης, proverbially, as in Il. 10, 173, νῦν πάντεσσιν ἐπὶ ξυροῦ ἴσεται ἀκμῆς ἀπολίσσθαι. Simonid. epigr. 88, 'Ακμᾶς ἐστακύνει ἐπὶ ξυροῦ Ἑλλάδα πᾶσαν κείμεθα ῥυσάμενοι.

997. τὸ στόμα, cf. CEd. T. 426. Aj. 1110.

999. Paus., 9, 16, 1, was shown the οἰωνοσκοπεῖον of Tiresias not far from the temple of Zeus Ammon, cf. Eur. Bacch. 345.

1000. λιμήν, *wide expanse* or level for the observation of birds: perhaps a technical term like the Etruscan *templum*.

1002. κλέζοντας, construction according to the sense, as if he had said ὀρνιθας φθειγγομένους.—βεβαρβαρωμένῃ, ἀτάκτῃ, *jargon-like*.

1003. ἐν χ. φοναῖς, *with murderous talons*, for φονός, ἡ, ὅα is correctly formed from φένω, consequently there is no need to take it as σπώντρας φοναῖς, *occisione lacerantes*.

1004. Cf. 1021. Tiresias would explain by this, how he, the blind, was made aware of the bloody fight.

1005. ἐγευόμην, ἐπειρώμην.

1006. βωμ. καμφλ., on the altars meant for the bright mounting flame, which however refused now to burn. The sacrifice consists of leg-bones wrapt with a double fold of suet, to which was probably added gall (Æsch. Prom. 494), gall-bladder and shreds of flesh and fat. The indications were derived from the flame burning more or less brightly, and from the form which it assumed, as well as from the appearance and colour of the entrails: the former are the φλογωπά, ἔμπυρα σήματα, Æsch. Prom. 480 seq. Here the envelope slips off from the bones, and the gall swells in bubbles and sputters itself about.

1009. ἀνέπτυσ, *bulliebat*, spurted.

1010. By the gliding off of the layer of fat the bones were left bare: the μῆποι themselves καταρρύνει, because that on or from which any thing flows is itself described as flowing, thus ῥέειν αἵματι γαῖα, *culter manat sanguine, tigna perpluunt*, etc.

1013. φθίνοντα, *wasting, failing*: ὄργια, *sacred offering*, Trach. 765.

1015. Cf. on 1079 seq.

1017. οἰωνῶν τὰ καὶ κυνῶν, cf. 205 seq.

1018. Construe: τοῦ δυσμόρου γόνου Οἶδ., πεπτῶτος, who is fallen and lies there unburied.

1019. λιταί and θυσίαι combined, see on CEd. T. 239.

1021. εὐσήμες, 1013.

1022. βεβῶτες, construction according to the sense of the pre-

ceding: the birds in general give evil auguries, having eaten, etc. With the enallage of numbers cf. 709, *ὅστις—οὔτοι*. Herewith Tiresias sums up what he has before related in detail concerning the birds and the sacrifices, in the inverse order, now that he has disclosed the ground of these alarming phenomena.

1023 seq. Tiresias's remonstrances remind one strongly of 720 seq., so that from all quarters Creon is warned to the same purport.

1025. *ἔπει* with subjunctive, as 710, *εἰ*. The subject is general, *ἄνθρωπος, τις*.

1026. *ἀνολβος*, Aj. 1156.

1030. *τὸν θ. ἐκυκτανεῖν*, proverbial, cf. 1288, note on Phil. 946. Il. 24, 54, *κυφὴν γὰρ δὴ γαῖαν δεικνύει μενεαίνων*.

1031. *εὖ—εὖ*, see on 904.

1032. *εἰ κ. λέγοι*, in case the counsel he gives be a gain to the person counselled: cf. with *κ. λέγειν*, 1326, with the fine optative, CEd. T. 314 seq.

1034. "Not even on the part of the seer's craft am I unpractised upon by you." Creon himself *πράσσειται ὑπὸ μαντ.*, as in CEd. T. 125 the slayer of Laius *ἐπράσσειτο Θήβηθεν*. In prose the expression would be *οὐδὲ μαντικῇ ἀπρακτός ἐστι κατ' ἐμοῦ*.

1035. *τῶν δ' ἑταί* *γένους*, while by others, who are of my own kin. But notwithstanding the expression *ἄνδρες πόλειως* and Homer's *ἀνὴρ δήμου*, and the like, the genitive standing alone would be too bold, besides the strangeness of the phrase and the needless use of the form *ὑπαί*. Perhaps it should be *τῶν δ' ὑπ' ἐγ γένει* (= *ἐν γένει*), which might be corrupted in consequence of the like misunderstanding as in 674. *Οἱ ἐν γένει* = *οἱ ἐγγενεῖς*, CEd. T. 1016. 1430, opp. to *τοῖς ἔξω γένους*, Ant. 656. Creon means Ant. and Ismene agreeably with 531 seq., but also Haemon.

1036. Creon speaks in this image because the expression, 1032, *εἰ κέρδος λέγοι*, led him to suspect that Tiresias was bribed: a thought which he holds fast in what follows, and thereby gives a point to his expressions.—*κακπεφόρτισμαι* (cf. *ἐκδρακοντούσθαι*, *ἐκλιθοῦσθαι*, *ἐκβαρβαροῦσθαι*, and the like), "am altogether made a φόρτος of," instead of the simple verb (Callimachus: *ἐποιήσαντό με φόρτον*), merely to match the preceding *ἐξημπόλημαι*, cf. on 523.

1037. *τὸν πρὸς Σ. ἥλ.* (the construction as noted on v. 2. CEd. C. 453, cf. 648, *τὰς ὑπ' ἡδονῆς φρένας μὴ ἐκβάλλης*), the bright gold, silver-gold of Tmolos and from the Pactolus (Phil. 393) of Lydia. In all native gold there is present more or less silver, whence Herod., 1, 50, distinguishes the *λευκός* from the *ἀπειφόρος χρυσός*. The treasures of Sardis (*πολύχρυσοι*) and India, whose wealth of gold was early known in Hellas, as in fact gold dust formed part of its tribute to Persia, Herod. 3, 94, are often put together; thus Philostr. Vit. Apoll. 1, 12, *φιλοσοφεῖς τὴν ἀβήρητον φιλοσοφίαν μὴ συγχωρῶν τοῖς φαύλοις δεῦρο ἤκειν, μὴδ' ἂν πάντα σοι τὰ ἀπὸ Ἰνδῶν καὶ Σάρδεων ἐνμύρωσιν*.

1040. A monstrous hypothesis, referring to 1016 seq., cf. on 486 seq.—*οἱ Ζηνοῖς αἰετοί*, as Pind. Pyth. 4, 4, *χρυσίων Διὸς αἰετῶν πατέρας*.

1042. Repetition of the apodosis already premised 1039 in advance of its protasis: cf. on 426.

1043. Shrinking at his own daring expression, he puts in this merely external reflexion as a saving clause against the imputation of blasphemy, wishing to make it appear that, far from any irreverence, it bespoke his deep sense of the greatness and majesty of Zeus.

1046 seq. Construe: οἱ πολλὰ δεινοὶ βροτῶν πίπτουσι πτώματ' αἰσχροῖα. Creon in conclusion replies to the last words of Tiresias, 1031 seq., with sarcasm, whence the antithesis λ. αἰσχροῦς καλῶς λέγειν, opp. to εὖ φρονεῖντα εὖ λέγειν, cf. CEd. C. 774; and τοῦ κ. χάριν, opp. to εἰ κέρδες λέγοι. What Creon aims at Tiresias applies to himself.

1048 seq. Tiresias speaks of Creon as of an absent party: *knows any man in the world . . .* But Creon derisively interrupts him with the question: *What now? what common-place*, that is to hold for everybody, *art thou driving at?*

1050. The same thought as in 683 seq., cf. on 1023 seq.

1053. τὸν μάντιν, 992.

1055. In Sophocles's time, diviners and such-like persons attempted to make themselves of consequence in Athens: hence slighting expressions against this class of persons are not rare: see on 631. The φιλαργυρία with reference to 1032.

1056. The race of tyrants loves base gain, in that they seek at the expense of what is right and noble to enforce their own will, and thereby to gain a seeming advantage. In this sense Creon is αἰσχροκερδής, inasmuch as in opposition to the holy rights of humanity he upholds his own edict. Hereby a peculiar light is thrown upon his own sentiment expressed in 313 seq., which is made good in his own person in a way which he little foreboded.

1057. Construe: ἄρ' οἶσθα λέγων ταγοὺς ὄντας ἂν λέγῃς, "knowest thou that it is against thy masters and lords that thou speakest whatever thou mayest speak?" Cf. with λέγων ἂν λ., note on CEd. T. 1375.

1058. With sharpness, Tiresias turns the question to good account: "Yes: for to my counsel thou owest the salvation of the city thou rulest over:" cf. on 993 seq.

1060. τάνηται (CEd. C. 624. 1526. = τὰ ἀπάβρητα) διὰ φρενῶν, *what hitherto has been done shut up in my own bosom*; cf. 630, διὰ στήνων ἔχουν. Aesch. Sept. 575, βαθεῖαν ἄλοκα διὰ φρενὸς καρπούμενος.

1061. "Out with it, provided thou speak not for gain:" in the interest of those by whom thou hast been hired against me.

1062. "Why, it does already strike me too that I shall not be speaking to my gain, so far as thou art concerned:" my further disclosures, at any rate, will no longer, when I look at thee, be spoken ἐπὶ κέρδεσιν, as I cannot hope to make my way to thy heart, and get thy thanks for my evil communications. With τὸ σὸν μέρος, cf. CEd. T. 1509. CEd. C. 1366. Trach. 1215.

1063. "Be assured thou shalt not make a traffic of my firm will;" "that my purpose is fixed: cf. 1036 seq.

1064 seq. To *ἴσθι* Tir. replies with bitterness *εἰ γὰρ τοι* (Ced. T. 1173) *κάτισθι*, cf. Ced. C. 1474. Phil. 249 seq. The expression, Creon *will not complete many racing wheels of the sun's chariot*, his chariot-wheels vying with each other in speed, is in keeping with the prophetic style in point of vagueness and indefiniteness, as in itself it may denote either a nearer or a more remote period.

1067. *νέκυν νεκρῶν* (596, *οὐδ' ἀπαλλάσσει γενεάν γένος*) *ἄμοιβόν*, Hæmon for Antigone and Polynices.

1068 seq. Creon has doubly sinned in that he has thrust down the living to the infernal world, and withholds the dead from the gods beneath. The corresponding terms are *ἔχεις μὲν . . . ἔχεις δέ*, and *ψυχὴν—νέκυν*.—*ἀνθ' ὧν*, *ἀντὶ τούτων ᾧ*, for *this that, for that*. To *βαλὼν κάτω* we must supply *ψυχὴν* from the following clause, and take *τῶν ἄνω* as genitive of separation = *ἐκ τῶν ἄνω*, cf. 1162. In the following verse I have slightly altered the Vulg. *ψυχὴν τ' ἀτ. —κατψέκισας*, so that *ψυχὴν* stands out clearly as object of *βαλὼν*, and *ἔχεις* retains its full force: *thou holdest her fast, having enclosed her in the tomb*.

1070 seq. Construe: *ἔχεις δὲ αὖ ἐνθάδε* (in the upper world) *νέκυν ἄμοιβον τῶν κ. θεῶν* (25, *τοῖς ἐνερθεῖν ἐντῖμον νεκροῖς*), *unparticipant of the infernal gods*, to whom he belongs: to which *ἀκτ., ἄν.* (*μὴ τυχόντα τῶν δόσιων*) is added as the ground of the latter assertion, *τ. κ. θ. ἄμοιβον, because ἀκτ. ἄν.*

1072. *ὧν*, to which (thou hast no right), viz. to withhold the dead from the gods of the nether world, to which also, 1073, *βιάζονται τὰδε* refers, inasmuch as violence is also done to the gods above by Creon's proceeding.

1074. *τούτων*, "for this," *genit. pretii*, cf. 931.—*ὑπεροφθόροι*, cf. 1104. *Æsch. Ag. 58, ὑπερόποιος Ἐρινός*.

1075. The Erinyes serve the gods of both worlds (as in Ced. T. 471, the *Κῆρες*), because Creon has done violence to both.

1076. "They lie in wait for thee, that thou mayest be caught in the self-same sorrows," viz. 1067. Tiresias now comes back to the proposition 1066, which in the mean time he has carried back to its causes. Cf. 1043.

1077. *κατηγγ.*, looking back to 1055. Pind. Pyth. 11, 42, *φωνα ὑπάργυρος*.

1078 seq. "For—and it shall not be long first—the wailings of men and women in thine house shall make it (*ταῦτα*, that which I say) clear." The words *οὐ μ. χρ. τριβή*, serving as adverbial accessory determination, are thrown in *extra structuram*; cf. on Aj. 600.—*κακὺμ. ἄ. γυν.*, with studied obscurity is meant for Hæmon and Eurydice, as the poet intended that the reference should not be clear to the spectator any more than to Creon. Accordingly in 1206 we have Hæmon's, in 1302 Eurydice's *κακύματα*, both together corresponding to the wrong done to Antigone and to Polynices. The *ἀσυνδeton ἄ. γυν.*, as in Arist. Ran. 156, *θιάσους ἀνδρῶν γυναικῶν*, cf. on Ced. C. 481.

1080 seq. Thus far T. has prophesied what Creon shall suffer for his misdeeds within the circle of his own family; now he extends the impending calamity to the entire State. For here too, as in Ced.

T. and elsewhere, the people also suffers for the sins of its rulers, cf. 1015 (where Tiresias alludes distantly to what is here declared openly in detail) and 1140 seq. Hence opp. to σοῖς δόμοις we have here πᾶσαι πόλεις, the state in its whole extent, as in 1141, πάνδαμος πόλις; hence συναρ., drawn along with thee with the confusion and destruction; ἰχθραί, viz. ταῖς Ἐρινύσιν from 1075.

1081. *θῶν*, in which—properly, of which, viz. to dead bodies belonging to which, to the mangled remains of whose citizens—dogs have given to the mangled bodies (mangled pieces of them) the sacred rites of interment: sarcastically denoting the desecration of the dead, whom men ought to have religiously interred, but, instead of this, have left the last offices to dogs, etc. In *Æsch.* Sept. 1020, Polynices shall περὶ νεκρῶν ἐν' οἰκῶν ταφῆς ἀτίμως τοῦ πικτίμιον λαβεῖν, cf. *Soph.* El. 1487 seq. In the old uncivilized times, as described by *Lucret.* 5, 990, "*Unus quisque magis deprensus eorum Pabula viva feris præbebat dentibus haustus Et nemora ac montis gemitu silvasque replebat, Viva videns vivo sepeliri viscera busto.*"

1082. *θῆρες*, 257.—πτηνὲς ol., see on Aj. 140.

1083. ἀνόσιον ὄσμην, the alliteration as in δῶρον ἄδωρον, "*Ἀρης εἶδεν ἀραῖον ἔλκος*, 972.—ἑστιωῦχον ἐς πόλιν can hardly be right after πᾶσαι πόλεις: "the entire city, where birds trail the stench of the carcass into the city which encloses the ἐστίας θεῶν." Dobree ἐς σποδόν, βωμόν, in which sense ἰσχάρα and πυρά are doubtless used. To me it seems that *Sophocles* may have written ἐς φλογοῦχον (πυροῦχον, σποδοῦχον) ἐστίαν or ὀμφαλόν.

1084 seq. With bitter allusion to Creon's words 1083 seq., Tiresias says: "Such are the shafts (piercing) to the heart, which I as an archer have discharged at thee, in wrath, for thou provokest me." —σου depends on ἀφ' ἧκα τοξ., as in 1033; the τοξεύματα reach Creon's heart and there stick fast.

1086. "The burning of which (to the heart) thou shalt not escape," for it is too late now to retrace his guilty steps.

1087. σὸ 84, cf. Aj. 1409.

1088. As I have just given vent to my θυμός in words, Creon may let loose his wrath upon younger men.

1090. νοῦν φέρειν, as *ingenium ferre callidum, sanam mentem gestare*. The simplest way of expressing the sense intended would be τὸν νοῦν ἀμείνω φρενῶν τῶν νῦν or ἀμείνω ἢ δν (or ὡς, ᾗ) νῦν φέρει: but instead of this a more restricted phrase is adopted, the genitive τῶν φρενῶν having a more definite limitation given it by ἢ νῦν φέρει. Perhaps, however, we may more correctly assume a kind of assimilation = τὸν νοῦν ἀμ. ἢ νῦν τὰς φρένας φέρει, so that τῶν φρ. will have intruded from the subordinate to the primary sentence. (Brunck instead of ἢ wrote the more simple ὧν. Böckh construes τὸν νοῦν τῶν φρενῶν, the sense of his mind, as *Æd. T.* 524, γνώμη φρενῶν, Eurip. fr. inc. 27, θεὸς ἐξαφαιρείται φρενῶν τὸν νοῦν. Then ἢ νῦν φέρει would refer to both, to the tongue and to the temper or understanding: but the order of the words is against this construction. May S. perhaps have written d. τῶν φρενῶν, ἢ νῦν, φέρειν !)

1091. Similarly 766.

1092. The enallage of number, ἐπιστάμιστα—ἀμφιβάλλομαι

is here the less remarkable as one of the Choreutæ speaks for all.

1093. ἀμφιβ., *put upon me*, as apparel or ornament.

1094. Cf. CEd. T. 299.

1096 seq. "To yield is hard; but if one resist, then is that not only hard and terrible (by reason of the high authority of the priest of Apollo), but in the terrible it lies withal before one, to smite one's wrath with disaster,"—βλαβῆναι, inasmuch as to resist is to call down on oneself the wrath of the gods. For ἐν δεινῷ (in the compass of the δεινόν) the more usual phrase would be πρὸς, ἐπὶ δεινῷ πάρεστι πατάξαι θυμὸν ἄντ. The antithesis was not strictly contemplated from the beginning; the τε should have been followed by another τε or a καί, but instead of this δέ comes in (Aj. 836), to mark the second member more strongly. On the other hand, in the similar sentence, *Æsch. Ag.* 206 seq., we have the strict form of antithesis, where Menelaus says, βαρεῖα μὲν κῆρ τὸ μὴ πιθίσθαι, βαρεῖα δ', εἰ ρίκνον δαίξω.

1098. Cf. 1050.

1102. δοκéis παρ., *art of opinion that I should yield this?*

1103. συντρέμνουν, συντόμως βλάπτουν, to which the accusative of the personal object is added in accordance with the sense *corripunt*, *quickly overtakes*, whereas properly speaking *συντρέμνουν* (ἰδόν) is, to *cut the way short, take a short cut*.

1104. θεῶν βλάβει, the Ἐρινύς mentioned 1075, the ποδώκεις (1074), as the Ate in Homer, σθιναρή τε καὶ ἄρτιπος.—κακόφρ., the ἄβουλοι, 1024 sqq.

1105. μόλις μὲν (ἐξίσταμαι καρδίας), *ξ. 84*, cf. on CEd. T. 749. Eur. Phœn. 1427. Plat. Rep. 10, 607, βίᾳ μὲν, ὅμως δ' ἀπέχονται. τὸ δρᾶν, *in such sort that I should do it*, as πείθομαι τὸ δρᾶν, which is the sense of the expression *ξ. τῆς καρδίας*, *come out of my heart-felt opinions*. Cf. μεταπεισθῆναι, μεταγνῶναι δρᾶν τι.

1106. ἀνάγκη σὺν γὰρ δυσμ., CEd. C. 191.

1107. ἐπ' ἄλλ. τρέπε, ἐκίτρεπε ἄλλους.

1109 seq. οἱ τ' ὄντες οἱ τ. ἀπ., *all, without exception*, cf. El. 298, τὰς οὐσας τί μου καὶ τὰς ἀπούσας ἐλπίδας διέφθορας. Plaut. Trin. 360, *comedit quod fuit quod non fuit*. Creon orders his servants first to the eminence (411) where Polynices lay, there with axes to hew wood for the funeral pyre, whereas the Chorus had advised him before all else to liberate Antigone. But in his perturbation, already beset by the Erinyes, Creon speaks abruptly: what the servants must do, he intimates briefly: he himself will hasten to the sepulchral chamber. True, we afterwards in the report of the messenger, 1196 sqq., first find him beside the body of Polynices, but it does not follow from this that we must assume [with Hermann and Wunder] an hiatus after 1110, in which Creon should give directions about the deliverance of Antigone: rather, every thing betrays the perturbation under which Creon both speaks and acts.

1112. αὐτός τ' ἔβ. καὶ π. ἐκλύσομαι, "like as I myself tied the knot, so will I in person loose it:" cf. on 40. Without metaphor (1260, αὐτὸς ἀμαρτῶν.) Phil. 1208, λύω δ' ἐξήμαρτον: on the parataxis τε—καί, see on 332. Creon means that the wrong he has done

he will by his personal acts make good 'alike for Polynices and for Antigone.

Instead of a Stasimon, the Chorus, giving itself up to a cheering hope, sings a gladsome hyporchema, as in Aj. 693. CEd. T. 1086. Addressing itself to the god whom above, 153, for the celebration of the thanksgiving festival, it chose as *ἐξάρχων*, it invokes Bacchus, beseeching him now also to appear as the deliverer of his own Thebes from the *μίασμα* (1144) which lies upon it. Agreeably with the character of such *ὑμνοὶ κλητικοί*, the localities which were pre-eminently distinguished by the Bacchic cultus are mentioned by name, with special reference to their connexion with Athens, in particular the colonies, whose *theori* may have been present at the first representation of our play.

1115. The vocative is put foremost (cf. 782), because the poet has in his thoughts *ἰλαθί*, which however is not forthcoming until 1140, and then in a different form of expression.—*Καδμ. νύμφα*, Semele as betrothed of Zeus.

1116. *βαρυβρ.* alludes to *Διών.*, *Βρόμιος*, *ἱρίβρομος*, and at the same time to *μάτηρ κραννία*, 1139.

1119. *Ἰταλία*: so Plato likewise terms the part of Italy which was colonized by the Greeks, viz. Magna Græcia, especially Campania, where, according to Florus 1, 16, *Bacchi Cereisque certamen*, and which was extolled for its wealth of grain by Soph. in the Triptolemus. It was distinguished for its cultivation of the vine, and, by consequence, for its worship of Bacchus; above all, Tarentum and the adjacent region. The Athenians may have been reminded here in the first place of their own recently founded colony of Thurii, where it would appear from Diod. xii. 10, that the cultus of Dionysus was not wanting. In the legend, the culture of the vine as of old established in Lower Italy, is derived from Bacchus's expedition against the Tyrrhenians, part of his train being left behind, by whom Italy was made rich in vines. Charax, Et. M. 525, 39. Claudian. Sec. Cons. Stilich. 169, *huc orgia Bacchus transtulit*. (R. Unger *Ἰκαρίαν*, because Bacchus from his native Thebes is said to have first imparted the culture of the vine to Icarus, in the Attic Demos.)

1120 seq. Bacchus, the leading *δαίμων* in the Eleusinian mysteries, and as such named *Ἰακχος* (1154), coincided, in the Athenian conception, with the joyous god of Thebes: see on CEd. C. 679 seq., where our poet, initiated in the mysteries, likewise takes occasion to celebrate the *πάρεδρος* of the Eleusinian Demeter. The *κόλποι* are the plain which stretches from the pass of Panakton between Kerata and Diomeia through the Thriasian Field towards the sea: *πάγκοινοι*, because receiving many strangers from all parts at the festival, so Olympia, Pind. Ol. 6, 63, *πάγκοινος χώρα*. The quantity of *Ἐλευσινίας* (— — — —), notwithstanding the derivation from *Ἐλευσίης, ἴνος*, is also found in Hom. Hymn. Cer. 105. 266. [The *σιν* itself of the subst. may represent an original *σιν-ι*, = *σιν-y*, lengthened by retraction of the semivowel, and from this the adj. would be formed by the suffix *ο*, not from *Ἐλευσιν* by suffix *ιο*.]

1121. Cf. CEd. T. 209 seq.

1123. *παρὰ βείθρων*, as 966, *παρὰ πετρῶν*; ὑγρὰ, *molliā*, soft-gliding.

1124. Schol. *παρὰ τὸν τόπον, ἐν ᾧ ἱσπάρησαν οἱ ὀδόντες*, out of which sprung the Sparti, as in like manner *Διὸς γοναί* was the name of a place. Here only an amplifying designation of Thebes.

1126 seq. *σὺ δ'* . . . stands upon a par with *δε ἀμφέπεις, μίδεις δέ*, but in point of form is put independently of them, Aj. 457 seq. From far-off Italy and near Eleusis, as the two extremes, the poet passes first to the Bacchus-worship in Delphi and on Parnassus, where Bacchus, from Thebes, was said to have established his cultus; Æsch. Eum. 24, cf. on 965. On the summit of the *biceps Parnassus* flames, it was believed, were occasionally seen, which were supposed to be the gleaming of the torches borne by the divine attendants of the god as they moved around him in the nightly dance; hence *στίροψ λιγνύς*, cf. Eur. Phœn. 233.

1127 seq. *ἐνθα* . . . (local designation, see on Ed. T. 1451), above Delphi, where was situated on Parnassus the Corycian grotto inhabited by the Bacchic nymphs, and a favourite resort of Pan and Dionysos. Æsch. Eum. 22, *σίβω νύμφας, ἐνθα Κωρυκίς πέτρα, Κοίλη, φίλονις, δαιμόνων ἀναστροφάι*. Herod. 8, 36. Paus. 10, 32, 5. Instead of *οἰκοῦσιν* Soph. puts the more lively *στίχουσι*, because the nymphs, the instant Bacchus appears, range themselves for the dance. The primitive form is attested by Hesych. *στίχουσι βαδίζουσι, πορεύονται. Περιστίξαι ἀπὸ τοῦ στίχου*.

1131. The ivy-covered heights (*Διόν. Κισσύς*) are meant for the Eubœan Nisa, where was a miraculous vine, which blossomed in the morning, formed the unripe berries by noon, and in the evening bore the full-ripe clusters; Soph. Thyest. fr. 239. From this place, or from Parnassus, whither a vine of the same kind was transplanted, Dionysos on his festal days was believed to visit Thebes; hence 1144 seq.

1134 seq. *πέμπει σε ἐπισκοποῦντα* . . ., so oft as thou visitest amid the joyous din of immortal song the streets of Thebes: *ἀγνιάς*, because the festal trains of the Bacchantes moved through the wide streets of Thebes (Eur. H. F. 726, *ἔσται ἐκταπύλου πόλειος ἀναχωρεύσαι ἀγνιάι*): an oracle in Dem. Mid. 52, enjoins the Athenians *εὐρυχόρους κατ' ἀγνιάς ἱσθάναι ὡραίῳ Βρομίῳ χορόν*. Eur. Bacch. 81, *ἴτε Βάκχαι, Βρόμιον κατὰγουσαι Φρυγίων ἐξ ὀρέων Ἑλλάδος εἰς εὐρυχόρους ἀγνιάς*.

1137. MSS., against the metre, *τὰν ἐκ πασᾶν τιμᾶς ὑπερτάταν π.* Dindorf has restored *ἐκ παγλα* (Ed. C. 716) for *ἐκ πασᾶν*, and *ὑπὲρ πασᾶν* for *ὑπερτάταν*. The scribes seem to have taken offence at *ὑπὲρ* with the genitive; but cf. Pind. Nem. 9, 94, *ὑπὲρ πολλῶν τιμαλφεῖν λόγοις νικαν*. Isthm. 2, 36, *ὀργὰν ὑπὲρ ἀνθρώπων γλυκεῖαν ἔσχεν*.

1139. *κεραυνία, κεραυνοβλήτω*, cf. Eur. Bacch. 6.

1140. As the god prizes Thebes above all cities, therefore, now also, as he has often erewhile shown his love, let him appear for its deliverance; cf. on Ed. T. 165 seq.

1141. *πάνδ. πόλις*, as 7. Cf. on 1080 seq.—*ἀμά* is inserted by Bœckh, cf. Ed. T. 695. Ed. C. 842.—*ἔχασθαι ἐπὶ νόσση, retinere Antig. of Soph.*

in morbo, because the νόσος, ἥ σύνεστιν ἡ πόλις, is still raging, notwithstanding Creon's change of mind.

1142. μολαίν, infinitive for the imperative (expressive of more cordial feeling or confidence), as this is frequently used in invocations of the gods, e. g. in the popular song of the Elean women: ἰλθεῖν ἥρωι Διόνυσος.—καθ. πόδι, because a μίasma rests upon the city. Parnassus or the straits between Euboea and the mainland (Euripus), mentioned with reference to 1126 seq. From Euboea, perhaps, where Bacchus was much worshipped, he is conceived (1150) as coming with the nymphs of Naxos, in which island he was the chief god.

1146. As Bacchus roams with his Thiasos by night under the beaming stars, the imagination conceives these also as bearing their part in the festal dance, forming, so to say, a chorus in heaven: whence Bacchus is represented by the poets as leader of the *astricæ choreæ*; in like manner as the earth thrills at the advent of a god, the sea dances and the creatures of the deep roll and tumble about for joy. Similarly Eur., Ion 1089, αἰσχύνομαι τὸν πολύνυμνον θεόν, εἰ περὶ καλλιχόροισι παγαῖς λαμπάδα θεωρὸν εἰκάδων ἐννύχιος ὄψις' αὔπνιος ὢν, ὅτε καὶ Διὸς ἀστερωπὸς ἀνιχόρευσιν αἰθήρ, χορεύει δὲ σελάνα. [So Naeke, whose interpretation is followed by Hermann and Wunder.] But some, even ancient, interpreters find here a covert μυστικὸς λόγος, as in a hymn of a later poet, Attis appears as Pan, as Bacehus, ὡς ποιμὴν λευκῶν ἀστρων, Philol. 3, 256. In Menander, Rhet. 9, 329, Apollo, identified with Dionysos, is thus addressed: Πᾶσαν πόλιν καὶ χώραν καὶ πᾶν ἔθνος διέπεις καὶ καθάπερ τὸν οὐρανὸν περιχορεύεις ἔχων περὶ σιαντὸν τοῦς χοροῦς τῶν ἀστρων. [All the MSS. have καὶ before νυχίων: expunged by Bruck. Naeke remarks that this was added by those who referred ἐπίσκοπε also to ἀστρων: which interpretation (the mystical one described above) is mentioned in the scholia, and is preferred by Böckh.]

1147. φθεγγάτων, cf. 1134.

1149. παῖ, Ζηνὸς γέν., Διογενίης παῖς, see on CEd. T. 1216.

1150. προφάνηθι, Aj. 696. On the *Naxian* nymphs, see above on 1144: but Bergk's conjecture is well worth considering, viz. that Soph. may have written προφάνηθ' ὦναξ σαῖς: in which case the insertion of ἀμά in the strophe for the sake of the metre is not required.

1151. Θυῖαισιν for Θυιάσιν, Böckh, so we have the form Μαῖναι by the side of Μαῖνάδες. Cf. the like description in CEd. T. 211 seq.—πάννυχτοι, see on 152 seq.; χορ. σε, as Pind. Isthm. 1, 7, Φοῖβον χορεύω, celebrate with dances.—τὸν ταμίαν, ἐπίσκοπον, μέδοντα, to whom the Thyiads βριαρῶς λαγχάζουσιν, Fr. 860.

1155. Solemn address, as in CEd. T. 1. Cadmus had built the Cadmeia; but Amphion and Zethos πρῶτοι Θήβης ἱδὸς ἐκτίσαν ἐτραπύλοιο, Odys. 11, 263, whence Thebes is often called city of Cadmus and Amphion, and "Theban" is expressed by the epithets *Cadmean* and *Amphionian*; thus Senec. H. F. 270, *Cadmea proles civitasque Amphionis*, Quo decidistis? Stat. Theb. 10, 787, calls Menæceus, who by his death was the saviour of Thebes, *Cadmeum atque Amphionem supra Conditor*.

1156 seq. "No life of man, let it have placed itself in what posture it may, can I any more either praise or censure: for chance is ever raising up the unhappy and casting down the happy, and none can say whether a man's destiny be the one or the other, settled good, or settled ill fortune."

1156. Οὐδένα δὲ βίον ὁποῖον δὴ ποτε—οὔτε, cf. 4. The βίος, as it has fashioned itself thus or thus, is the στάς, while, 1160, the permanently established is τὰ καθιστώτα.

1158. The messenger, agreeably with his low view of things, holds the principles expressed in Œd. T. 977, whereas our drama precisely shows that Creon's ἀρῆ was entirely the fruit of his own doings, 1259 seq.—Το αἰνέσαι and μέμψ. the ὀρθοῖ and καταρρέπει are parallel, but with their objects inverted, the καταρρ. drawing its own object after it, and leaving that of ὀρθοῖ to follow. (B. Thiersch ἐκνατρέπει, which is the regular antithesis to ὀρθοῦν: "chance raises up, and chance also overthrows.")

1160. Aj. 1418 seq.

1161. ὡς ἐμοί (ιδόκει), Aj. 395.

1162 seq. The messenger having said that Creon's life hitherto has been enviable, would make good his assertion by the remark that Creon saved and now rules the city, and that he had flourishing children, therefore was enviable both in his public position and in his family. But following up the first member σώσας μὲν... (cf. 994. 1058) with λαβών τε μόν., he leaves the direct method which required θάλλων δέ, and as he gives λαβών τε an accompanying verb finite to strengthen it (see on 815), to this he now simply attaches θάλλων, not as antithesis to σώσας, but as an accessory determination to εἶθυνη. Cf. 1199 seq. The genitive after σώσας in the sense ἐλευθερώσας.

1164. The ἐγγενὴς τέκνων σκορά can only refer to the betrothed, Hæmon and Ant., as Megareus had lately been offered in sacrifice.

1165. The watchman thinks after the manner of Aristippus: similarly Simonides, Fr. 57, τίς γὰρ ἀδονᾶς ἄτερ θνατῶν βίος ποθεινός ἢ ποία τυραννίς; τᾶς δ' ἄτερ οὐδὲ θιῶν ζαλωτὸς αἰών. (It is a very strange expression this προῶσιν, Schol. ἀπολέσωσιν, instead of which one wants a term conveying the notion of involuntary losing. I conjecture προῶσιν, as we find even in Homer the word προεῖναι used in the sense of losing out of one's hands, corresponding with ἀφείραι. The expression would be correct, if it were αἰ ἐλπίδες προῶσιν ἀνδρας.)

1166. τίθημι, ἐν τοῖς ζῶσι, Schol. *reckon*, take into the account, as elsewhere ἐν λόγῳ θεῖναι and θέσθαι.

1167. τοῦτον, *such an one*; as if the preceding words had been δὲ ἀν προδῶ, cf. 709. 1022. Note on Aj. 760.

1168 seq. Riches and might combined, as 952, note.—κατ' οἶκον, where treasures are heaped up.

1170 seq. τὸ χαίρειν, αἱ ἡδοναί, 1165.—κακιοῦ σκιᾶς, Pind. Pyth. 8, 99, σκιᾶς ὄναρ ἀνθρώπου, Phil. 946.—πρίασθαι τινι, *to buy from one*, as δέχασθαι τινι.—πρὸς τὴν ἡδ., *set against*, compared with, *pleasure*, Fr. 325, ἰστί πρὸς τὰ χρήματα θνητοῖσι τῶλλα δούρεα.

1172. αἶ, after all that we have seen, how Antigone was carried away, how Hæmon fell at variance with his father.—βασιλῆς, the house of our rulers, Trach. 316.

1173. The vagueness of the reply serves to put expectation on the stretch, and to make the dialogue more animated.

1174. φονεύει, is the slayer (see on CEd. T. 118), the Chorus gathering from αἵριοι θανεῖν that he speaks of a violent death.

1175 seq. αὐτόχειρ αἷμ. The wide meaning of αὐτόχειρ (see on Aj. 828) and the possibility of taking αἰμάσσειται as passive or as middle, leave room for the doubt expressed by the Chorus: Xen. Hell. 6, 4, 35, ἀποθνήσκει, αὐτοχειρίᾳ μὲν ὑπὸ τῶν τῆς γυναικὸς ἀδελφῶν, βουλῇ δ' ὑπ' αὐτῆς ἐκείνης.—πρὸς belongs also to πατρώας χ., see on 212.

1177. πατρὶ μ. φόνου, because of Antigone's shameful death; this the messenger adds because the Chorus had asked whether H. died πρὸς πατρώας χ. Not by his father's hand indeed, but his wrath at his father was the cause.

1178. Cf. 1074 seq.—ὀρθὸν (Ced. C. 1424) ἦνυσας, cf. Ced. C. 454. Ced. T. 720.

1180. Hesiod, Scut. 83, calls Creon's wife Ἠνιόχη: Soph. as he has given Μεγαρέως instead of Μεινοικεύς, so instead of that name has chosen the equivalent Εὐρυδίκη (cf. Εὐρυθεμία), i. e. Queen, as Κρίων = King.—δμοῦ, ἐγγύς.

1182. κλύουσα παιδός, of her son, Ced. C. 307.—πάρα, she is come. Porson, περᾶ.

1183. τῶν λόγων, your conversation, cf. 1190. (Hermann τῶν = τίνων, with note of interrogation at end of 1185.)

1184 seq. Cf. Ced. T. 911 seq. To the name of Pallas—chosen by Soph. from patriotic feeling (see on CEd. T. 20. 159)—θεά is added as in Il. 15, 76, θεὰ Θέτις ἤψατο γούνων. 93, μή με, θεὰ Θέμι, ταῦτα διείρεο. Theogn. 5, θεὰ τέκε πότνια Λητώ.—εὐγμάτων προσήγ. forms one notion, on which depends Παλλάδος (cf. 1204 seq.), as in the phrase εὐγματα προσαγορεύω σε.

1186 seq. τε—καὶ paratactic, as Xen. An. 4, 6, 2, καὶ ἤδη τε ἦν ἐν τῷ σταθμῷ, καὶ ὁ Χειρίσοφος αὐτῷ ἐχαλεπάνθη.—ἀνασπ. πύλης, loosing the bolt of the door, which opened in consequence. As the doors of the ancients opened outwards, in going in one drew them to (ἐπιφρῆξαι, Ced. T. 1244), and in going out loosed the bolt in order to push them open.

1192 seq. The messenger can give an exact account, because he was on the spot (παρών, eye-witness, Ced. T. 1587. Tr. 122), and will do so, because to keep it back can do no good: cf. El. 680 seq.—τῆς ἀλ. ἔπος, as 114. Ced. T. 533, τόλμης πρόσωπον. Babr. 57, 13, ῥῆμα τῆς ἀληθείης. 95, 57, ἀναιδείης ὀφρύς, and the like.

1194. μαλθᾶσσειν, with smooth words deceive, cf. Æsch. Ag. 620 seq. The enallage of number as in 1092 seq.

1196. ἐγὼ δὲ . . (685) carries out in detail the παρών of 1192.

1197. νηλεές, cf. Ced. T. 181 seq.

1199 seq. Polynices now receives all the due forms of sepulture, in order that he may become τοῖς ἐνερθεῖν ἐντμος νεκροῖς. The prayer is addressed to the god of the nether world and to Hekate—

Persephone (cf. *Ced. C.* 1556), who is called *ἑνοδία θεός* (Fr. 480, *ἡ εἰνοδία Ἑκάτη*) because Polynices lay unburied on the open plain, to the wrath of the Way-goddess. Hekate, in *Hom. Hymn.* 440 seq., attendant of Demeter, coalesces partly with Artemis *ἑκάτη*, partly with Persephone.—*εὐμανεῖς ὀργὰς κατ.*, *graciously restrain, keep down, their wrath*, as *El.* 1011, *κατάσχεες ὀργήν*.

1201 seq. *λούσ. ἃ. λουτρόν*, cf. 1046. *θαλλοί* are specially olive-boughs (cf. *Ced. C.* 475), which were used in burning the dead. *Demoeth. Macart.* 1074, 22.

1204 seq. *πρὸς—εἰσεβ.*, *went towards the sepulchral vault in order to enter in*: with a pregnancy of meaning, as in *Ced. C.* 125 seq., *προσίβα—ἰς ἄλσος.—νυμφ.* *Ἄιδου* (654. 816), *bridal chamber of death*, to which *κόρης* is added, as in 1184. *Eur. H. F.* 561, *Ἄιδου τάσδε περιβολὰς κόρης*.

1206. *φωνή ὀρθ. κωκ.*, *voice of shrill lamentations*.

1207. *ἄκτερ. παστές*, with reference to *νυμφεῖον Ἄιδου*, as *τάφος ἄταφος*, since being buried alive she lacked the customary *επερίσματα* of the dead.

1209 seq. *ᾄσημα βοῆς*, *indistinct sounds of the cry*; cf. 1265. *Ced. T.* 261.—*περιβαίνει*, *pierce to his ears*: thus Homer says of a shout *ἀμφίρρεται, περιέρχεσθαι*, *Od.* 6, 122. The dative is a construction according to the sense, as also with *εἰσέρχεσθαι*.—*μᾶλλον ἔσσον*, *ever nearer and nearer*, cf. *Ced. C.* 743. *Æsch. Sept.* 673, *τίς ἄλλος μᾶλλον ἐνδικώτερος*;

1212 seq. *δυστυχεστάτην κῆλ.* strictly speaking would lead us to expect *πασῶν ὀδῶν*, but cf. on 100 seq. *Il.* 1, 505, *ὤκυμωτάτος ἄλλων*. With *τῶν παρελθ.*, *τῶν πρότερον*, cf. *Ced. C.* 1397, and with the thought, *Aj.* 994 seq.

1214. *σαίνει*, *gently approaches me*. In his bewildering anxiety Creon does not dare hasten to the place himself, but sends his attendants before him.

1216. The servants are to make their way in by a rent, which after removal of one of the stones affords an entrance. Sepulchres of this kind seem to have been closed by a large moveable stone at the entrance door, as in the oriental sepulchres. The *στόμιον* is probably an open space hewn in the side of the hill, and forming the approach to the door of entrance: the *χωμα (tumulus)* comprises the *κοῖλον λιθόστρωτον* (1204), *vault of masonry*.

1218. *θ. κλέπτομαι*, 681.

1219. *τάδε—ἤθροῦμεν*, *immediately we looked to this*. Instead of *ἐκ δεσπότου κειλευσθίντες* or *κειλεύμασι δεσπότου* *Soph.* has chosen a more unusual construction; thus *Æsch. Sept.* 750, *κρατηθεῖς ἐκ φίλων δυσβουλίας*. Unless indeed the true reading be *κειλευσμάτων*, the ending corrupted into *-μασιν* from the similar endings of the preceding and following verses (*-μαι, -ματι*).

1220. *λ. τύμβευμα*, the inner, spacious chamber within the vault. *Antigone*, we must suppose, had hanged herself from the architrave of the side door.

1222. *Antigone* had twisted linen in the manner of (twisted) breads into a cord [strips of linen twisted like the strands of a cord].

1224. *εὐνή ἢ κάτω*, *conjug jam apud inferos agens*.

1225. λέγος, his destined bride.

1226. ὁ δὲ, Creon; σφέ, Hæmon.

1229. ἐν τῷ ξ. (Aj. 314. El. 170), in what access (of frenzy) art thou undone, has thou lost thy right mind?

1232. πτώσας προσώπῳ (653), showing his abhorrence for his father with his looks. With the dative cf. 107. Plat. Euthyd. 257 κ, μειδιάσας τῷ προσώπῳ.

1233. διπλ. κνώδοντας, the projecting *teeth* on each side of the sword at the junction of handle and blade, such as were also on hunting-spears: the *remora*, *moræ gladii*, cross-piece of the handle [others with Schol., the double edge]. The ῥῆσις ἀγγελικὴ is partial to this epic minuteness of detail: so the watchman, 430.

1235 seq. ὥσπερ εἶχε, cf. 1108.—ἐπανταθείς (τῷ ἔγχει, ξίφει) ἤρεισε πλ. μέσσον εἰ, so that he came to his end like Ajax, 883, περιπτυχῆς φασγάνῳ.—ἐς ὕγρον ἀγκ., into his waist, dying arm, viz. λαβών, προσπτ. παρθ., he folds himself to the virgin (clasps her to him in a close embrace), as also in Trach 767 προσπτ. has the dative; cf. Lucian, D. M. 20, 2, προσπτόξομαι ἀνδρογύνῳ δυτι. With ὕγρος ἀγκών cf. Plut. Cat. M. 20, τοῦ ξίφους ἐκρουσθέντος καὶ δι' ὕγρότητα τῆς χειρὸς ἐξολισθόντος.

1238 seq. Construe: ἐκβάλλει πνοὴν φοινίον σταλ. λευκῇ παρειᾷ, on the pale cheek of Antigone. So Clytemnestra, Æsch. Ag. 1389, describes Agamemnon's end: ἐκφυσῶν ὀξείαν αἵματος σφαγὴν βάλλει μ' ἱρεμνῇ ψακάδι φοινίας δρόσου.

1240 seq. Now, Antigone being taken down, dead lies on dead, so that in Hades they are indeed united: τὰ νυμφ. τέλη, the full rites, consummation of the rites, of marriage, in that she is become his σύνευνος.—The epic form εἰν seems to be retained from the Homeric εἰν Ἀΐδαο δόμοισιν. But as the MSS. have ἐν, some have conjectured ἐν γ'.

1242 seq. The general reflexion (cf. 1050. 1347 seq.) applies only to Creon. Ant. and Hæmon are speaking proofs what has come of Creon's ἀβουλία.

1244 seq. Cf. on CEd. T. 1075.—ἡ γυνή, Eurydice.

1247 seq. γόους εἰπόμεν οὐκ ἀξ., that she will not deem public wailings befitting; while on the contrary the mother of Ajax, Aj. 851, ἦσει μέγαν κωκυτὸν ἐν πάσῃ πόλει, cf. El. 632. Το ἀξιοῦν γόους we must supply γοᾶσθαι: so Æsch. Prom. 785, ἀτιμάζειν λόγους (λέγειν), aspernari verba facere, Eum. 293, ἀποκτύνει λόγους.—εἰς πόλιν, so Alceus, Fr. 21, Μίλαγχρος αἰδῶς ἀξιος εἰς πόλιν. The messenger holds with the maxim expressed in CEd. T. 1430 seq.

1249. προθήσειν στένειν πένθος δημοῖς, to set them the customary wailing for the dead, cf. 216. Il. 6, 499, ἀμφιπόλοισι γόον πάσῃσιν ἐνῶρσιν, cf. 19, 301; 22, 430; 23, 12. 17; 24, 723. 747. 761.—οἰκίῳν, in the house, as it concerns only the family.

1250. In their direct sense, the words only mean that Eurydice will not by public wailings commit herself to any thing unseemly, but along with this there is a glimmering of the thought, "We may trust her that she will do herself no harm."

1251 seq. ἐμοὶ δ' οὖν, "thou mayest be in the right, but to me

nevertheless it appears”—*βαρέ*, cf. 767, and with *προσεῖναι*, CEd. C. 1189.

1253 seq. The *ἄγγελος* here takes the part which elsewhere usually devolves on the chorus, because he is to be put in requisition again as *ἐξάγγελος*, while the chorus keeps its place in order to receive Creon who is just now coming.—*μή τι καὶ κατ. κρύπτει*, whether there be not even somewhat kept back, which she in secret hides, something that, suppressed from us, she has driven back into her inmost heart.

1256. Iteration of the thought expressed in 1251, cf. CEd. T. 1075.

1257. Cf. 526.

1258 seq. Creon has in the dead body of his son (1279) a sure token in his hands that he himself, and not another, has sinned.—*οὐκ ἄλλ' ἄτην* is added as apposition to *μνήμα*, and then *ἔχων* to *ἀμαρτιών*, whereas the sense might have been expressed more simply *μνήμα οὐκ ἀλλοτρίας ἄτης, ἀλλὰ τῆς αὐτοῦ ἀμαρτίας*.

1261. *φρένες δύσφρονες*, as 502. 588. 1276.

1262. *στερεά*, sprung from stubbornness.—*θανατ.*, death-bringing, which then suggests what follows.

1263. *ὦ βλέπ.*, *O ye that see*, spoken to the Choreutæ; *ἐμφυλ.*, *ἐγγενεῖς*.

1265. *ἄνολβα* (1026) *βουλ.*, cf. 1209.

1266. *νέος νέψ* (977) *ξ. μόρφ.*, cf. 172. 977.

1268. *ἀπελύθης*, cf. 1314, either after the Homeric *ἐλύθη ψυχὴ τῆ μένος τε, λῦσε γυνία*, or derived from breaking up for a departure, as in this sense death is conceived as an *ἀπόλυσις*.

1270. Cf. 320. Aj. 354.—*τὴν δίκην*, probably with allusion to 451.

1271 seq. Creon repeats the *οἶμοι*, “Aye, woe is me :” you may well say that.

1272 seq. Creon derives the *ἄτη*, which had possession of him in his dealings with Ant. (*τότε*, cf. 391. 480, see on Aj. 636. 1219), from a hostile dæmon which smote him on the head : cf. 1345. CEd. T. 1300, just in the same way as Homer's heroes impute their disasters to the ill-will of the gods ; cf. 620 seq. CEd. C. 371.—Constructue : *θεὸς τότε ἄρα μέγα βάρος ἔχων* (= *βαρύτατα*) *ἐπαισέ με ἐν τῷ κάρῳ. ἄρα, therefore*, so then, as I see it now, what I little dreamed of at the time. The interjected *με* is quite in the manner of the *kommos*, where the poets are fond of breaking up the natural sequence of closely connected words, in order to heighten the passion. From the antistrophic verse 1296, it is likely that Soph. wrote here *τότ' ἄρα, τότε θεός*, with which the cadence of *τίς ἄρα, τίς με πότμος* will then correspond.—*ἀγρ. δδ.*, viz. *βουλευμάτων, on wild courses*.

1275. *λακπ. ἀντρ. χαράν* (1158), *overthrowing the down-trodden joy of life*. After the Homeric *λαξ ποδὶ κινῆσαι, λαξ ἐν στήθεσι βῆναι* the Attics have formed the verb *λακπατεῖν*, Pherecrat. Πιτάλη 6, *Παίειν με τύπτειν λακπατεῖν ὥθειν δάκνειν*.

1276. *πόννοι δύσπονοι*, cf. 1261.

1278 seq. The *ἐξάγγελος*, who has seen Eurydice's death, addresses Creon : Thou seemest to have come as a very acquirer and possessor of *κακά*, thou who there holdest in thine hands a *κακόν*

(Hæmon's corpse), but shalt presently come to see another within. The regular structure would have demanded after *ῥοικας ἦκειν ὡς ἔχων τε κ. κεκτ.* (*κακά*) a double participle for proof of the assertion, *τὰ μὲν φέρον, τὰ δὲ ὑψόμενος*, cf. Trach. 950 seq. But now that *ῥοικας ἦκειν* is detached into the second member, Soph. has made the inf. *ὑψισθαι* dependent on *ῥοικας ἦκειν*, as if the thought present to his mind were, "thou seemest to have come only to see a new disaster." Creon is *ἔχων τε καὶ κεκτ.* (*κακά*), as being whole and sole lawful owner of all calamity: Plat. Cratyl. 393 B, *κρατεῖ τε αὐτοῦ καὶ κέκτηται καὶ ἔχει αὐτό*. 382 B, *ἔχειν τε καὶ κεκτῆσθαι τὸ ψεύδος*.—*καὶ τάχα*, *right soon*, as *καὶ λίην*, *πάννυ*, *μάλα*.

1281. The MSS. *τί δ' ἔστιν αὐτὸ κάκιον ἢ κακῶν ἔτι*; As *ἡ κακῶν* cannot be taken as a confusion of *ἡ κακά* and *κακῶν*, some have proposed *ἐκ κακῶν*. But the usage of the language leaves no doubt as to the construction *κάκιον κακῶν*: thus Æsch. Ag. 865, *κακοῦ κάκιον ἄλλο πῆμα*, see on CEd. C. 1238; therefore I adopt the emendation of Jul. Pflugk.

1282. *παμμήτωρ*, since she gave him life and has followed him unto death; cf. CEd. T. 950, *παντελὴς δάμαρ*: the opposite to this is, El. 1154, *μήτηρ ἀμήτωρ*.

1284. Now Creon perceives that to his own hurt he spoke scornfully (777) of Hades, whose Erinyes (1075) have now overtaken him.—*δυσκ. λιμήν*, *hard to appease*, because in the house of the Labdaeidæ death on death is ever accumulating, and Hades receives the dead as in a *haven*. Cf. 1268, *ἀπελύθης*.

1286 seq. *προπύμπας*, *thou that hast ushered to me*; addressed to the *ἐξάγγελος*, cf. El. 1155.

1288. *ὁλ. ἄνδρ' ἔπεξ.*, as 1030.

1289 seq. After *νίον* the MSS. have (probably intruded from 1287) *λόγον*, expunged by Böckh. His addressing the messenger with *ὦ παῖ* accords well with Creon's present circumstances; cf. Æsch. Cho. 649. Construe,—the interjection *αἰαὶ αἰαὶ*, being passed over, as in 1266—*τίνα λέγεις νίον σφάγιον μόρον* (*neecm, cadem*) *γυναικίον* (1282) *ἀμφικεῖσθαι μοι*, *encamping itself around me*, besetting me, *ἐπ' ὀλίθρῳ*, *in addition to the death of my son*, cf. 595, *πῆματ' ἐπὶ πῆμασι*.

1293. Here the dead body of Eurydice, together with the chamber in which she destroyed herself, is rolled out upon the stage (*eccyclema*). So there is formed before the eyes of the spectators a plastic groupe, Creon standing in the midst on the proscenium between the two bodies, the victims of his perversity.

1296. *τίς ἄρα, τίς* Aj. 1215. Cf. CEd. C. 1716.

1297 seq. The *ἔχω μὲν* should have a *προσβλίπω δὲ* to match it. But the second member takes a different turn, as if the preceding clause had been *τὸ μὲν τίςινον ἔχω ἐν χ.*, cf. on 557. Construe: *τὸν δὲ προσβλίπω νεκρὸν ἔναντα*.

1301. The reading of the MSS. is attempted to be explained, with change of *ἡ δ'* into *ἡ δ'*: "But she with sharp-whetted sword" (or, she, sharply pierced, or keen-whetted, in the eagerness of her rage, *τεθηγγμένη*) "here, clasping the altar around, droops her dark eyelids." But *ἡ δ'* cannot have place here, since the Exangelos and

Creon have alike spoken of the same Eurydice : moreover δξύθηκτος, δξύτατος, does not bear the senses assigned ; and lastly βωμία περίριξ cannot be simply = περιβώμιος. Arndt has felicitously discovered the origin of the περίριξ in περί ξίφει : afterwards δξύθηκτος was written for δξύθήκτω, the epithet being referred to Eurydice, and the second ἦδε was thrust in to help out the verse. Sophocles therefore probably wrote ἦδ' δξύθήκτω βωμία περί ξίφει of. 1309, ἀμφιθήκτω ξίφει, in which words Creon seems to look back to this expression. By means of the eecyclema Eurydice became visible on the spot where she had destroyed herself, hence ἦδε, *as ye see her here* : in the death-agony she has clasped the altar of some god of the family, thereby making her imprecation upon Creon the more solemn. Hence βωμία, cf. Trach. 900. Eur. Alc. 170, πάντας δὲ βωμούς, οἱ κατ' Ἀδμήτου δόμους, προσῆλθε. The expression περί ξίφει, as in Homer, περί δουρί, κυλινδόμενος περί χαλκῷ. Aj. 828, πεπτῶτα περί νεοβράντων ξίφει.—λύειν βλέφαρα, elsewhere to *open*, here, after the analogy of λύειν γούνατα, γυῖα, to *close the eyes* : inasmuch as the eyelids, which during life are rigidly held apart, become relaxed in death, here brought out more pointedly by κελαινά, overcast with the darkness of death : cf. CEd. C. 1684, νύξ ἐπ' ὀμμασιν βέβηκεν.

1303 seq. Eur. bewails first the fate of her son Megareus, cf. 993 seq., whose sacrifice the messenger forbearingly denotes by the word θανόντος, as also, speaking here for himself, not for Eurydice, he adds, κλεινὸν λάχος (so Bothe, the MSS. λείχος), inasmuch as Megareus by his death was the saviour of the city.—Το αὐθις δὲ τοῦδε supply merely λάχος, *death-lot*.

1304 seq. λοίσθιον δὲ σοὶ departure from the antithesis originally contemplated, as in 1297 seq.—κακὰς πράξεις, cf. 625. The article τῷ παιδ. marks the word as the expression of Eurydice.

1307 seq. ἀνέπταν, see on Aj. 693.—τί μ' οὐκ—ἐπ. τις, on CEd. T. 1002.—ἀνταίαν (πληγὴν), El. 1415, cf. 195, = *in front through the bosom*. Creon perhaps alludes to Hæmon's attempt, 1231 seq.

1311. δεῖλ., δειλαία δὲ σ. δ., undoubtedly thou wouldst be heavily accused by Eurydice, cf. 379. 977. 1266, and with συγέκrame, συμμέμιγμαί, συνέζεινγμαί, σύνειμι, Aj. 895.

1312 seq. ἐπισκῆπτεσθαι involves the accessory notion ἐπαρᾶσθαι, as bearing the guilt of both these deaths (of Hæmon and of Eur.) and of those, i. e. that of Megareus. The plur. κάκεινων is only for the sake of the parallelism.

1314. The account he has received 1301 does not yet satisfy Creon. On ἀπελ. cf. 1268 ; καί, as 772.

1315. The messenger pointedly repeats it, that it was the tidings of Hæmon's end that drove Eurydice to this fatal act ; that Creon may be fully sensible that he bears all the guilt.

1317 seq. "This will never fit any other, so that it should be detached from my guilt ;" the guilt can never be shifted from me upon any other : μεταρμόσει = μεταρμωσθήσεται, cf. CEd. T. 902. El. 1293.

1319. Hermann σ' ἔκανον, to close the hiatus.

1321. Instead of ἀγερὲ μ' ὅτι τάχος, which the short syllable at the end of a dochmius makes very suspicious, Erfurdt has written τάχιστ', as CEd. T. 1340 seq.; better Schöne, ἀπάγερὲ μ' ὅτι τάχος, so that ἀγερὲ ἐκποδῶν matches the ἀπάγερὲ.

1325. = τὸν μᾶλλον οὐκ ὄντα ἢ μηδὲνα (ὄντα), *who am more not-being (brought to nought) than one who is no-man (nought) = who am more than utterly annihilated*; cf. CEd. T. 1019. [Matthiä, § 437, note 1, "who am annihilated rather than one to be had in no account." Wunder, "who no more am than he who is not, i. e. who has perished." Ellendt, as Schneidewin, "qui magis perii = nullus sum, quam qui nullus est, h. e. qui maxime omnium perii."]

1326. κέρδη παρ., *thou counsellest what is advantageous*: to be taken in is for thee a gain, cf. 1032.

1327. Construe: τὸν ποσὶν κακὰ κράτιστά ἐστι βράχιστα (ὄντα), *an evil which is before one's eyes must be got out of sight, the sooner the better*. The personal construction, as in Aj. 635.

1329 seq. Construe: φανήτω ὕπατος ἐμῶν μόρων (of that which fate has decreed for me), ὁ κάλλιστα (in most longed-for sort) ἄγων τερμ. ἡμέραν ἐμοί.

1334. μᾶλλ. ταῦτα, *the future will fulfil this thy wish*: τῶν προκ. τι χρὴ πρ., *of that which lies before us must somewhat be done*: a mild expression for the removal of the dead, and expiation of the city. The chorus would fain bring the painful scene to an end, therefore speaks in short unconnected sentences.—μέλει γάρ seqq., "for that which thou hast now wished, is a care to them to whom this care belongs," i. e. the gods. The assonance, μέλλοντα . . μέλει, as in Æsch. Ag. 973, Μέλοι δέ τοι σοὶ τῶν περ ἀν μέλλης τελεῖν, cf. Cho. 778.

1336. Creon replies, he has no heart to give a thought to aught besides; in that wish, 1329 seq., he has comprised (συγκατ.) all that he longs for. Instead of ἐρῶ μὲν, where μὲν is useless, I have put ἐρῶμαι, a form already used by Sappho; cf. Aj. 967, ὣν γὰρ ἡράσθη τυχεῖν Ἐκτίσαθ' αὐτῷ, θάνατον ὄν περ ἤθελεν.

1337. The chorus advises not to pray for any thing: prayer will not stop the course of destiny. Virg. Æn. 6, 376, *Desine fata deum flecti sperare precando*.

1339 seq. Creon comes back to 1320 seq.

1341. σέ τ' αὖ τάνδε, cf. 725.

1342. The MSS. ὅρα πρὸς πότερον ἰδῶ πᾶ καὶ θῶ πάντα γάρ . . . unmeaningly, and besides πᾶ καὶ θῶ is against the metre of the strophe, 1320, which there is no reason to call in question. Böckh's attempt, ὅρα πρὸς πότερον (utrumlibet) ἰδῶ, "I know not how I shall look at either the one or the other," "how at this one, how at that," does not agree with the following sentence, "for all is confused before my eyes." The corruption lies deep; the context requires the sense, "I know not what to do, whither to turn myself." Perhaps then καὶ θῶ represents κλιθῶ, "whither to lean me." Then πρὸς πότερον would be a gloss on πᾶ or ὅρα, and ἰδῶ a ditto-graphy of κλιθῶ [ὅρα —  κλιθῶ, πάντα γάρ]. The notion of leaning, reclining, is appropriate here; for Creon has called himself μάταιος, οὐδεὶς δυνήρ, and is now supported by the arms of the

aged men forming the chorus; and it well accords with this κλιθῆναι when he says πάντα λείχρια, *aslant and oblique*, not upright, affording no firm stay.

1345 seq. Between τὰν χεροῖν and τὰ δ' ἐπὶ κρατὶ there is no antithesis: "but in that (which has bounded) upon my head, an intolerable (ἀφόρητος) destiny has bounded upon me:" i. e. destiny has, past all hope of deliverance, crushed me. The image πότμος εἰσήλατο is similar to that in 1273 seq. CEd. T. 223. 1300.

1347. τὸ φρονεῖν, *to have a right mind*, discretion, prudence: cf. 1048 seq.

1349. Dindorf, with improvement to metre and sense, χρηὲς δ' ἐς τὰ θεῶν.

1350 seq. Construe: μεγάλοι δὲ λόγοι τῶν ὑπεραύχων ἀποτίσαντες μεγάλας πληγὰς ἐδίδαξαν (gnomic aor.) γῆραι τὸ φρονεῖν, punishment for overweening at last teaches discretion; cf. 127 seq. The separation of τῶν ὑπεραύχων (*the overweening*) from μεγάλοι λόγοι is intended by juxtaposition of cause and effect (μεγάλοι—μεγάλας) to bring out more emphatically the notion of inevitable, infallible consequence.

METRES OF THE LYRICAL PARTS.

Parodos.

Στροφή α' 100—109. 117—126.

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Στροφή β' 134—140. 148—154.

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First Stasimon.

Στροφή α' 332—342. 343—353.

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[illegible]

Στροφή β' 354—364. 365—375.

Figure 1 displays a collection of 15 diagrams, labeled (a) through (m), illustrating various configurations of arcs and crossings. The diagrams are arranged in a grid-like fashion, with some having labels like 'a', 'b', 'c', 'd', 'e', 'f', 'g', 'h', 'i', 'j', 'k', 'l', 'm', 'n', 'o', 'p', 'q', 'r', 's', 't', 'u', 'v', 'w', 'x', 'y', 'z'.

Second Stasimon.

Στροφή α' 582—592. 593—603.

A 10x10 grid of 100 small, stylized, black and white line drawings of various animals, including birds, insects, and mammals, arranged in a grid pattern.

Στροφὴ β' 604—614. 615—625.

[illegible]

Antig. of Soph.

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Third Stasimon.

Στροφή 781—790. 791—800.

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Fourth Epeisodion.

Στροφή α' 806—816. 823—833.

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Στροφή β' 838—852. 857—871.

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Χορός 853—856. 872—875.

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Ἐπεὶ δὲ 876—881.

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Fourth Stasimon.

Στροφὴ ἀ 944—954. 955—966.

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Στροφή β' 966—976. 977—987.

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Fifth (Pseudo-) Stasimon.

Στροφή α' 1115—1125. 1126—1136.

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Στροφή β' 1137—1145. 1146—1153.

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Ἑξοδος.

Στροφή α' 1261—1269. 1284—1292.

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Στροφή β' 1271—1276. 1294—1300.

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Στροφή γ' 1306—1311. 1328—1333.

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Στροφή δ' 1317—1325. 1339—1346.

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APPENDIX.

(LIST OF RARER EXPRESSIONS AND REMARKABLE CONSTRUCTIONS.)

4 ἄτερ (ἔστιν) = <i>ab-</i>	149 ἀντιχαρῆναι	301 δυσσέβειαν εἰδέναι
<i>est</i>	159 ἐρίσσω	318 ῥυθμίζειν
20 καλχαίνειν	177 ἐντριβής	320 ἄλημα
36 φόνος δημόλευστος	183 οὐδαμοῦ λέγω	340 ἱλλεῖν
39 λύειν ἢ ἐφάπτειν	196 ἐφαγνίσαι	352 ὀχμάζειν
54 λωβᾶσθαι βιόν	225 φροντῖδων ἐπιστά-	ἀμφιλοφοῦν
66 βιάζομαι τάδε (<i>hæc</i>	<i>σεις</i>	464 ἀφειδεῖν = ἀμελεῖν
<i>coqor</i>)	241 στοχάζεσθαι	475 περισκελῆς σίδη-
120 αἶματα	268 οὐδὲν ἦν πλεόν	<i>ρος</i>
139 δεξιόσειρος	289 μόλις φέρειν	492 ἐπηβολος φρενῶν

2 Explain the construction *ὁσθ' ὃ τι . . . ὅποιον*. Why not *ὅτι* ! Are the forms *ὅποιος*, etc., used in direct interrogation ! 6 Why is the negative iterated ! 11 Why not *τῶν φίλων* ! 21 *τάφου*, how governed ! 31 Why *κάμέ*, not *κάμοί* ! 42 Explain *ποῖ*. 63 *ἀκούειν*, how construed ! 71 *ἴσθ' ὁποῖά σοι δοκεῖ*, explain. 114 *λευκῆς χ. πτέρυξ*, illustrate the genitive. 145 *αὐτοῖν*, how used here ! 161 *σύγκλητον προὔθετο*, explain. 205 *ἰδεῖν*, the construction ! 211 *τὸν δύσνουν*, explain the accusative. 220 *οὐδεις οὕτω μῶρος ὡς ἐρᾷ*, explain. 252 *οὐργάτης τις*, force of *τις* ! 260 *φύλαξ ἐλέγχων φύλακα*, the construction ! 280 force of *καί* ! 292 *ὥς στέργειν ἐμέ*. 308 *οὐχ' Αἰδης μόνος ἀρκέσει πρὶν ἂν . . .*, explain the construction. 311 *ἀρπάζετε καὶ μάθητε*, why the present *ἀρπ.* ! 315 Would *εἰπεῖν τι δώσεις* ; be right ! 335 *τοῦτο*, why not *οὗτος* ! 337 Why *ὕπ' οἰδμασιν* ! 355 *ἐδιδάξατο*, the middle ! 375 *ἴσον*

φρονεῖν, and (510) χωρὶς φρονεῖν, how used! 378 Why οὐκ, not μή! 382 Why ἀπάγουσιν! 392 How would such an ellipsis be expressed in Latin! 411 Explain ἐκ. 424 Illustrate λέχος ἐνῆς. 443 καὶ φημί, force of καί! 446 μήκος, the construction! 454 ὑπερδραμεῖν, explain. 456 αἰεὶ ποτε, explain. 471 δηλοῖ τὸ γέννημ' ὡμόν, the construction! 487 Ζεὺς ἐρκείος, explain.

500 ἀρεσθῆναι, <i>placere</i>	760 τὸ μῖσος <i>scelus</i>	858 τριπόλιςτος
509 ὑπἰλλειν στόμα	(concrete)	875 αὐτόγνωτος ὁργή
601 καταμᾶ κοπίς	765 οἱ θέλοντες	884 εἰ χρειή (<i>si liceret</i>)
620 προσαύση	774 πέτρα κατ' ὠρυξ	891 κατασκαφής
628 γᾶλις	784 ἐννυχεύειν	938 προγενεῖς (<i>aviti</i>)
637 ἀξιώσεται, pas-	827 ὄμβροι (= gushing	956 κερτόμοιοι ὁργαί
sively	springb)	985 ἄμιππος
756 κατἰλλειν	843 πολυκτῆμονες =	996 ἐπὶ ξυροῦ τύχης
or κατἰλλειν?	εὐγενεῖς	1000 λιμὴν
758 δεινάζειν	849 ποταίνιος	1003 φονός, ἡ, ὄν

· 504 ἀνδάνει, how used here! 505 Distinguish ἐγκλῆοι and ἐγκλείσοι. 520 ἴσος, how used here! 551 γέλωτα γελᾶν ἐν τινι, and why is an adj. to γέλωτα not necessary! 552 ἀλλὰ νῦν. 567 Explain ἦδε. 577 μὴ τριβάς: illustrate by similar ellipses. 605 κατὰσχοι, force of the optative! 611 seq. τό γ' ἔπειτα καὶ τὸ μέλλον, explain: and force of καὶ in καὶ τὸ πρὶν, and of ἐπὶ in ἐπαρκέσει. 621 σοφία πίφονται. 625 πράσσειν ἐκτός ἄτας. 625 ὀλιγοστός χρόνος, explain. 634 πανταχῇ δρῶντες. 637 μείζων φέρεσθαι. 664 τὸ ἐπιτάσσειν τοῖς κρατοῦσιν ἐννοεῖ. 674 τροπὰς καταρρήξαι. 687 καλῶς ἔχον, explain. 688 The force of δ' οὖν! 697 Why μήτε, not οὔτε! 703 θάλλοντος εὐκλείας πατρός, the construction! 709 Explain the plural οὔτοι. 718 εἵκειν θυμῷ, how used here, and how in Homer! 722 εἰ δ' οὖν, the ellipsis! 759 ἐπὶ ψόγοις, the construction! 762 ἔμοιγε, explain the position. 768 δράτω, φρονεῖτω: the force of the expression! 772 The force of καὶ added to interrogations, as τίς καί, ποῖος καί, etc.! 775 τόσον μόνον ὡς ἄγος, explain. 776 πᾶσα, explain. 781 Ἔρω, etc., how is the sentence completed! 782 δς ἐν κτήμασι πίπτεις, explain. 787 φύξιμός σε, the construction! 790 ἐπ' ἀνθρώπων, the meaning! 813 ἐπινύμφειος, the form! 845 ἔμπα, explain. 853 ποδοῖν, explain. 857 seq. ἔψανσας . . . οἶκρον, explain the construction of gen. and acc. 861 κλεινοῖς Λαβδακιδαισιν, explain the dat. 924 τὴν δυσσ., why the article! 925 ξυγγνωμένον ἄν, the meaning! and why plural! 943 Why the art. τὰν εὖς! 959 ἀποσταζειν τῆς μανιᾶς ἀνθηρόν τὸ μένος, explain. 972 Explain ἀραίον ἔλεος ἀρακτὸν ἀλαόν, and why ἀλαστόροισι!

1009 ἀναπτύειν (<i>bul-</i> <i>lire</i>)	1077 κατηγορωμένος	1233 κνώδοντες (<i>of a</i> <i>sword</i>)
1030 τὸν θανόντ' ἐπι- κτανεῖν	1109 οἱ τ' ὄντες, οἱ τ' ἀπόντες	1235 ὑγρός ("weak," "faint")
1034 πράσσεισθαι (<i>to be</i> <i>practised upon</i>)	1141 ἔχεσθαι ἐπὶ νόσου	1275 λακπάτητος
1037 ἤλεκτρος	1166 τίθημι, "reckon,"	1301 λύειν βλέφαρα
1060 τὰ ἀκίνητα = τὰ ἀπόρρητα	1170 πρίασθαι τινι	1317 μεθαρμόσει = με- θαρμοσθήσεται
	1209 περιβαίνει (<i>βοή</i>)	1336 ἐρῶμαι (<i>middle</i>)
	1214 σαίνειν	

1036 Why the compound ἐκπεφόρτισμαι? 1074 τούτων, explain.
1078 οὐ χρ. μ. τριβή, the construction? 1080 πᾶσαι πόλεις, force
of the plural? 1084 σοῦ, the construction? 1090 ἡ νῦν φέρει,
explain the construction. 1092 Explain the change of number.
1096 ἐν δεινῷ πάρα, explain. 1103 συντίμνουσι, explain, and the
accus. following. 1120 Ἑλευσίνιας, explain the quantity. 1137
ὑπέρ, "above," with gen.: justify μολεῖν, why inf. for imperat.?
1156 οὐκ ἔσθ' ὅποῖον στάντ', etc., explain. 1232 πτύσας προσώπῳ,
explain. 1272 The force of ἄρα? 1277 ἔχων τε καὶ κεκτημένος,
the meaning? 1301 ἦδε, explain: why not ἡ δέ? 1325 Explain
τὸν οὐκ ὄντα μᾶλλον ἢ μηδένα.

THE END.

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